TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Marceau, N. Y.

MABEL MONTGOMERY.

THE MATINEE GIRL.

The lines in The Importance of Being Earnest are like a game of verbal ping pong, so deft are they in their hits at society.

The ball of conversation doesn't roll in this play. It is neatly served and batted back again with a dexterity that gets the mirth bubbling up in one's brain without getting past the lips.

Of course, people never do talk like that, really. Even at dinners we are notoriously stupid, and music hall jokes are the best we get, and we are lucky enough to get them.

But as the play at the Empire is distinctly a satire, it is ridiculous as well as ungrateful to object to the people being so clever.

The fact is that English people, whom we credit with alarming density of perception on the question of humor, really cultivate that sort of thing in conversation.

You can't talk to an Englishman very long without getting something slow and funny from him. In London they've had Gilbert and Sullivan, and we've had Weber and Fields.

Satire is as different from burlesque as a Toledo blade is from a battle axe. Satire is more keen and deadlier than burlesque, but the latter is easier to hear, to see, and to comprehend.

Burlesque is everything in the acting. Satire is more in the reading. When you listen to the lines of the Empire play you feel a wish that they would say each one over again, so you might have time to fully enjoy its fun.

Which reminds the Matinee Girl of a small girl who, on tasting champagne for the first time and being asked how she liked it, replied that it was so good she would like to hold it in her mouth for a while before she swallowed it.

But we are reaching such points in burlesque that satire is quite within reach, and we have one or two clever people on the stage who can do full justice to any such material when they get it.

Every one remembers the dialogue between the men in Lady Windermere's Fan over the midnight tea. The critics unanimously declared that this was unnatural in its brilliancy of wit and epigram.

But in these days of deadly, dreary, dull, talky people, both on and off the stage, it is useless to object to clever people in a comedy. It is like growling at a woman for being too beautiful.

There are people who object to this last fault, but they are always women whose own good looks are seven skins deep!

Every one is funny in The Importance of Being Earnest, even the Bishop, who can delight himself even on the Manna in the Wilderness to "almost anything."

Add the young man who always eats when he is in trouble, and the other who isn't quite sure if it will agree with him to be christened, are about well worth seeing.

"Cake," says Miss Anglin, "is never seen on the best tables nowadays."

"I hate people who are not serious about their meals," remarks Mr. Courtenay; "it is so shallow of them!"

"I am not in favor of long engagements," says the worldly mother; "they give people the opportunity of finding out each other's true characters before marriage, which, I think, is never advisable."

"It is a terrible thing," reflects Richman, "for a man to find out that all his life he has been speaking nothing but the truth!"

One of the funny things that sometimes happen happened to happen at the special matinee that the Matinee Girl was at.

The worldly mother has some of the most involved and pretentious lines to speak, with words in them a mile long, this being one of the delightful points of the play.

The lady who has this role gives it a magnificent interpretation, never losing her poise, speaking each jaw-breaking noun or adjective distinctly, impressively, and accenting each word so that no point may be lost.

But on this afternoon she got tangled in one word. You couldn't guess what it was, but suddenly she emitted a rippling little succession of sounds something like the hum of a mosquito or the coo of a bird, and ending up like the purr of a cat.

It was the funniest thing in the play. There was a pause, an awful pause, and the importance of being earnest was forgotten alike on the stage and in the audience.

But the poor girl who had made the mistake naturally felt furious. At least she tried to keep on gracefully, but it was no use. Then she got cross and began to glare out at the audience as though the rumbling in the steam pipes annoyed her.

This was the funniest of all. We were only a simple matinee audience, but we have feelings. It was one of those times when Julia Arthur would have rung the curtain down.

Miss Dale in this play gives us an impression that it is a decided pleasure to see. We all of us know how stagy the stagy ingenue has become of late.

She has fairly daunted her unreality in our faces and haw-hawed in deeply elegant accents that never suggested girlhood.

But Miss Dale, in her management of her arms and her limbs, in her frank manner of speech and her smiles, has certainly accomplished a wonderful little triumph of her own.

It doesn't seem a bit like acting, and there, of course, is where its charm comes in. Her voice and her pronunciation are delightful, and there is no trace of that awful overaccent that so mars Miss Anglin's clever work in this same play.

Elocution, articulation, pronunciation, like every other branch of art that the stage gives us, must seem unconscious. When it becomes impressive, accented and capacious it is either an affectation or else an offensive mannerism, honor of which has anything to do with real art.

Intelligence has killed the haw-haw and driven it into outer darkness among the clever people on the stage, except in musical comedies, where the duchesses all talk in that way and the dukes are a little worse.

The higher in rank you are in any of these productions the more you must haw-haw. It is then strictly a case of "bettah," "rathaw," "othaw," "fathaw," "mothaw," in regular Fitzcodlin English.

When you find an intelligent and cultured actress, otherwise admirable in her work, falling into such a fault, you can only conclude that it is a bad habit.

Smart English girls veer over to the other extreme of language just now, as their brothers do, dropping final "g's" and generally slurring fine effects. Mrs. Patrick Campbell's delivery of her lines, taken apart from her cheeky tones, was an admirable example of the seemingly careless diction of the day.

Here is a funny little story about a joke.

A German gentleman has become rich within the last few years on Park Row. He is not, however, in the newspaper business.

He is not even literary. But he owns a yacht and a country house somewhere now, and it has all come to him through a *café* where he serves liquid refreshments all the year round to his customers.

In the Winter they drink because it's cold and in the Summer they drink because it's hot. Intermediate seasons they drink anyhow.

When they want to celebrate anything they patronize this German gentleman, and when they are sad about anything they patronize him. He's a popular man. Even his head bartender has grown wealthy, it is said.

When there is a "shake up" in any of the big newspaper offices he has to put on extra men, for everything that happens seems to react on his establishment, no matter what its nature.

One of his customers was telling of a joke which some of the boys had on Oscar the other night. Oscar is the German gentleman's name—not the uptown Oscar. They were seated in the *café* discussing the affairs of nations when a man came in—a stranger, who had one of those real, old-fashioned ebony canes with heavy gold tops, such as our grandfathers used to carry.

The stranger went out and forgot the cane. Then one of the boys had a funny idea. He went out and procured some beautiful white tissue paper and wrapped the cane carefully in it.

Then Oscar was summoned from an inner room—a sort of *atelier* in which he composes and tints new drinks—and one of the boys, who had been appointed spokesman, made a speech and presented the cane to Oscar as a token of the esteem and friendship in which he was held.

Oscar responded in a gentlemanly manner, not in words, of which he has few English ones, but in deeds. The boys departed. As they did so they saw the stranger returning in a hurry.

They watched and waited. The stranger went in the *café* and asked about his cane. No one knew anything of it. Then he espied it where it had been proudly placed athwart a mirror. He claimed it.

The boys filed back to enjoy the joke on Oscar. Oscar once more responded in magnificent style, wordless but effective. The joke was on him, he said.

But I suppose that 'way down deep in the corner of his innocent German heart he knows quite well that he really has the joke on the boys all the time, forever and ever, for better or for worse, coming or going, or on a passport, which on Park Row has got to mean "At Oscar's."

TOM MATTHEWS GUISE.

AT A HOME FOR THE BLIND.

Carlton Wells, formerly of Hoyt's, Silver King company and James Walker's attractions, who was stricken with blindness last August, has become an inmate of the Home for the Blind, at 164th Street and Amsterdam Avenue. He would be glad to have old friends call upon him.

ENGAGEMENTS.

The report that Bruce McRae had been engaged by Julia Marlowe for next season was erroneous. Mr. McRae has been engaged by Charles Frohman.

Recent engagements through Bennett's Dramatic Exchange include Charles Canter and Mrs. Cantor, with The Belle of Paris; Charles Bailey, with the Carlton Stock company; Corinne Curtis, with the Pembury Stock company; Will G. Silber, with Peyton Sisters' Comedy company; Paul Matchett, Mrs. Levy, and Baby Mildred Fred Matchett, Mrs. Harland, and Fred. Burton, J. A. Ellis, Robert Harland, and Mrs. Harland, and the Great Northern Quartette, with Just Struck Town; Fred. Robinson, with the Three Haute Stock company; Corwith Leakmoor, with the Randall Stock company; A. Sully Guard, with Watch on the Rhine; Maud Turner Gordon, with The Gay Mr. Goldstein; Pauline Dussad, with The Star Boarder; Frederick Reynolds, with Martin's Uncle; Tom's Cabin; Grace Ferrard, with Too Rich to Marry; Annie Alit, Edwards Davis, Jos Rhoades Wright, and Will S. McCarthy, with The Hidden Crime.

Florence Gerald having closed her regular season with The Girl from Maxim's has signed for a Spring season with Elita Proctor Otis.

Nina Rudolph, Heim Whitcomb, Edna Toland, Sylvia Lida, Genevieve Whitlock, Pauline Elliott, and Alene Potter, for The Chinese Honeymoon.

Paul Matchette, by Jule Walters, for the leading role in Just Struck Town, to be produced on April 27.

Robert Irving has been engaged for Clara Thropp's supporting company for her Spring tour in A Doll's House.

Delettrez, Paris. Violettes Celestes is a most delightful odor in high-grade toilet soaps and perfumes. Manufactured and popularized in Paris by Delettrez. Now for sale in this country at your druggists. Ask for it.

THE SHAKESPEARE BIRTHDAY CLUB.

The Shakespeare Birthday Club, a comparatively new organization that has already become firmly established as a feature in the artistic life of the city, held its regular annual high-class dinning on last Thursday night and on Wednesday night celebrated, by a dinner at the Criterion Hotel, the birthday of the master dramatist. This is the third year that the occasion has been celebrated in like manner by the club, and each meeting has been more successful than its predecessor. The dinner on Wednesday evening was a delightful affair.

At the business meeting the annual election of officers took place and several new members were admitted to the club. During the past year the organization suffered the loss by death of its first president, the venerable James Booth Roberts, and of its founder and first secretary, Everett King. These two exceptional men were deeply beloved by the members of the club, and their passing will ever be deplored. The officers elected for the coming year are:

Sir Henry Irving, honorary president; Charles Henry Meltzer, president; Mary Shaw, first vice-president; Howard Hall, second vice-president; Randolph Hartley, secretary, and Horace Lavin, treasurer.

Sir Henry Irving consented to occupy the office of honorary president just before sailing for London. He was elected by unanimous vote, as were also the other officers. The new members admitted are Ellen Terry, E. H. Sothern, Mrs. James Duane Livingstone, Charles Fleming, Laura Stone, Henry J. Carvell, Robert Milton, and Edwin Brandt. It was further decided to invite each of the old players at the Edwin Forrest Home to become an honorary member of the club. With these additions the membership is now in the neighborhood of one hundred.

The celebration on Wednesday evening was held in the banquet hall of the Criterion Hotel, where the members and guests assembled at half-past eleven o'clock. President Meltzer presided, and in a brilliant address spoke of the man in whose honor the club was formed and touched upon the history and purposes of the organization. Other speakers of the evening were Horace Lewis, Dr. J. J. Kelly, Henry J. Carvell, Richard Law Dawson, J. Wadsworth Cook, Howard Hall, Walter Thomas Hartwell, Helen Macgregor, Emily Wakeman, Randolph Hartley, John Cecil Clay, and George Taggart. David Blitzburg, the violinist, played a composition of Shakespearean music of his own. Mrs. James Duane Livingstone and Robert Stuart Pigott sang a number of Shakespearean and other songs, and several important speeches from Shakespeare's plays were read by various members of the club. Among the members and guests present besides those already mentioned were Mrs. C. M. Meltzer, Jean A. Mittenhouse, Claire Armstrong, and Miss Fisher, of Philadelphia.

After the regular programme was finished a general discussion of various subjects relative to the works of Shakespeare was carried on. Particularly interesting, in this informal talk, were the opinions expressed by men of different professions—lawyers, physicians, and writers—which evidenced the wide and accurate knowledge that the Bard possessed of the branches of the arts and sciences in which the speakers themselves were well versed. The discussion, which lasted until an early hour of the morning, was extraordinarily interesting and profitable.

One of the principal objects of the club, aside from that of celebrating the birthday of Shakespeare in New York, is to promote an interest and regard for the day in other cities of America and in other lands. To accomplish this each member is supposed to celebrate the day wherever he may be, gathering about him for the occasion a company of friends who have a genuine interest in the classic drama. In pursuance of this plan the anniversary was observed this year by club members in a dozen cities of the United States and Canada, in England, Germany, the West Indies, and South Africa.

MABEL MONTGOMERY.

The picture on the first page of this issue of THE MIRROR faithfully portrays Mabel Montgomery, the leading lady of the Proctor Stock company, Section B, at Proctor's Albany, this week, who has just added another to the long list of charming performances that have made her professional career notable. Her latest achievement has been a captivating impersonation of Grace Holmes in a revival of the late Charles H. Hoyt's A Contented Woman. More than a few times in this performance Miss Montgomery is acting and in voice reminded one strongly of the late Belle Archer in the same part, and there is a remarkable personal resemblance between these two actresses. Among her notable engagements Miss Montgomery numbers association with Henry E. Dixey in Adonis, with James T. Powers in Gentlemen Jim, with J. K. Emmet and Walter McCullough in vaudeville, and with What Happened to Jones, leading heroine being featured for two seasons as the Widow in A Trip to Chinatown.

THE THEATRE FOR MAY.

The *Theatre* for May devotes considerable space to a discussion of the proposed endowed theatre. Letters from Joseph Jefferson, Julia Marlowe, E. H. Sothern, E. M. Holland, Mrs. Leslie Carter, Reginald de Koven, Otis Skinner, Ella Wheeler Wilcox, De Wolf Hopper, Eugene W. Presbrey, Kyrle Bellew, William Lackaye, John Malone, Martha Morton, and others on the subject are printed. Another feature is an article on "The Passion Play in America," by a prominent clergyman. The writer, the Rev. Percy S. Grant, rector of the Church of the Ascension, New York, takes the liberal view, which he thinks is that of many church members, that there would be no impropriety in presenting the sacred story on the local stage if properly done. Cleveland Moffett contributes a study with portraits of Madame Rejane-Weber, and an entertainingly written dual interview with the joint stars, Nat Goodwin and Herbert Kelcey, forms the subject of this month's "Chats with Players." The number is profusely illustrated.

A STUDIOUS JAPANESE ACTOR.

According to a report from Japan in the April issue of the *Spirit of Missions*, the native actors of the Sunrise Land are very thorough in the study of their roles. Says the missionary report: "The other day an Osaka missionary had a call from a Japanese actor, who wanted to know something about Christianity. In the native theatres lately plays have been given to illustrate the persecutions in China, and this particular actor had chosen the part of a foreign missionary. He believed in playing his part [illegible] it might have been to him, [illegible] New Testament, so as to get the missionary teaching. He read it [illegible] was particularly impressed by [illegible] in Corinthians 1:13. The chapter on charity. It showed him, he says, what love really is. He has not yet become a Christian, but there is every prospect that he will."

Evidently the spirit of the Actors' Church Alliance is at work in the Orient.

THE AVON CLUB CELEBRATES.

The Avon Club observed Shakespeare's birthday by giving a reception at the home of Mrs. Esther Herrman on last Wednesday evening. A large number of invited guests were present, and were delightfully entertained by the dramatic and musical programme offered by the club members, a feature of which was a Shakespearean burlesque wherein appeared Lady Macbeth, Ophelia, Portia, and Juliet represented by Frances H. Carter, Lily Hoffner Wood, Evangeline M. Lent, and Daisy C. Wood, respectively. Gathered round a tea table these heroines of the Bard discussed their woes over the passage each to the other, in a most interesting fashion. Charlotte Sulley's rendering of the wooing scene from Henry V was also especially well done.

RF. D. Shaw, Manager and Booking Agent, at liberty, 1358 Broadway, Room 7, N. Y.

GOSSIP OF THE TOWN.

Photo by Bushnell, San Francisco.

Grace Wood, who has just finished the season with The Cowboy and the Lady, Clyde Fitch's play, was especially engaged for the place because of her striking resemblance to Maxine Elliott, and played the lead at short notice with notable success. Miss Wood is a beautiful young woman, and the chief charm in her work is her apt facial expression. She is also a clever musician, and her future work will be watched with interest.

J. F. O'Sullivan, Paul Hamlin, and Harry Thompson, of the Actors' Protective Union of New York, were in Boston last week to talk with theatrical performers, and decided to open a branch there. It is intended to organize all performers in Summer playhouses, parks, etc., as well as in the variety theatres. It is also proposed to open permanent headquarters for booking purposes in Boston.

Florence Hawkins has joined A. H. Chamberlyn's forces, and is now playing in The Girl from Paris. She is also rehearsing in the new company which Mr. Chamberlyn has organized to produce The Defender for a Summer run at the Columbia Theatre, Boston.

H. G. Carlton played Claude Gillingwater's role in Du Barry at short notice last week giving a very creditable impersonation. As a token of his appreciation Mr. Gillingwater presented Mr. Carlton with a handsome gold pencil.

Robert Grandi and Lillian Leigh were married at Elyria, Ohio, on April 13, by the Rev. E. J. Craft.

Maurice Carlton will sail for London on May 2, to produce there his one-act play, A Kentucky Girl.

Little Miss Mouse, the three-act comedy translated from the French by Dord Davidson and Mrs. Katherine di Kerega, will be presented at Wallack's Theatre on the afternoon of May 8.

Joseph Humphreys sailed for London on the *St. Paul* last Wednesday.

Sadie Atwood closed with the Williams Stock company at Elmira, N. Y., last week, and is resting at North Adams, Mass. She will spend the Summer with her daughter at the country home in New Hampshire, and next season will be a member of the Bennett and Moulton (Eastern) company.

Carrie Louis, leading woman of the Una Clayton Comedy company, was married on April 14, at Atlanta, Ga., to Dr. J. L. Young, of Columbus, Ga.

Virginia Earle, who for some time has been suffering from a malady of the throat, underwent a surgical operation last week, and her physicians believe that she will be able to appear within a fortnight.

A Gambler's Daughter company, under the management of J. M. Ward and E. L. Creecy, will close its tour at Peoria, Ill., on May 11. The season has been very profitable, and next Autumn the managers will send out two companies in the piece. They will also produce next season E. Jeffreson Lee's sensational melodrama, A Ruined Life, with Elsie Creecy in the leading role.

William G. Stewart has completed arrangements to establish a company at the Boston Music Hall, which will open for a Summer season in a repertoire of musical comedies on June 2. Mr. Stewart will also have a company at the Providence Opera House, Providence, R. I., opening on May 26, for a season of grand and light opera. The two companies will number one hundred and thirty people.

It is reported that Charles Frohman has purchased the dramatic rights to Hobart Chatfield Chatfield-Taylor's novel, The Crimson Wing.

Mr. Brail is said to be reorganizing the Boston Comic Opera company, which closed in Syracuse, to play a fourteen-weeks' engagement at Old Point Comfort.

Among the novelties that the James Neill company will produce during the coming Summer season is a new comedy in four acts by George H. Broadhurst, called Lady Barbarity. The comedy is founded on the story of J. C. Snaith. The period of the play is 1746, with the scenes laid at High Cheby, the home of the Earl of Long Acre in the north of England.

The Bryant Elton Dramatic company opened at Schenectady, N. Y., on April 24 in The Galley Slave. The members of the company are Cecilia Elton, Julia M. Batchelder, Evelyn Belbie, Maud Courtlan, Marion Holcombe, Richard Pitman, George A. Holt, Charles Dade, Charles Whittemore Gibson, William Brylle, James W. Thornberry, and R. R. Capenspire.

C. H. Smith, acting manager of S. Miller Kent in The Cowboy and the Lady this season, goes to the New Majestic Theatre, Boston, next season as manager. The theatre is to open in September and is to cost $700,000.

Eleanor Franklin is editor of a department about the pets and fancies of prominent people in the new weekly paper, *Field and Fancy*, the publishers of which are giving to the Actors' Home Fund a quarter of all sums received for subscriptions.

Ellen Terry has announced her intention of presenting, in London, Charles Henry Meltzer's play, The First Duchess of Marlborough, the English rights of which she secured while in America.

C. W. Vance has been engaged by Henry Ludlum, of Philadelphia, to stage his productions of Othello, Richelieu, and The Merchant of Venice.

Isabel Jay, one of the prominent members of the Savoy Opera company, London, was married on April 18 to Henry Sheppard Hart Cavendish, nephew and heir to the Duke of Devonshire.

Anna Laughlin will close her engagement with The New Yorkers on May 10. Through the kindness of Martin Beck she has been released from a Summer engagement on the Orpheum circuit and has been engaged to originate the leading soubrette role, Dorothy, in Fred R. Hamlin's production, in Chicago, of The Wonderful Wheel of Oz.

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OTHER CITIES.

KANSAS CITY.

Ada Adams appeared at the Auditorium April 21-26 [illegible] Quality Street. Generally [illegible] attended the [illegible] ances. The role of Phoebe Throssell affords the [illegible] some opportunities that she took full [illegible] some excellent [illegible] on Valentine Brown was [illegible] of. [illegible] Hough as Valentine Brown was [illegible] or [illegible] was well [illegible] by Helen Lowell, her peculiar [illegible] and [illegible] [illegible] Smith and [illegible] excellent bits of character work, and one that [illegible] much [illegible] was Hayden Adsett's interpretation of the role of Patty, the maid. The Misses [illegible] were clearly done by Ida Waterman and [illegible] Corcoran, and Shea, Perry was good as Mac- [illegible] Barnhill, Gilroy [illegible] deserve mention are Will Davis, Walter Marshall, [illegible] Irving, and Helen Strickland. The stock co. [illegible] The Hunchback at the Auditorium 27-30 and [illegible] to the Century in the same play 1-3 to make room for John Drew.

At the Gillis 20-26 The Flaming Arrow packed the house at every performance with highly pleased audiences. The play was excellently staged. A number of Indians are employed in the cast, and the principal [illegible], a male part, was played by Go-Won-Go-Mo- [illegible], capably. Chief Ga Ne Gue as Black Eagle, and Chief Kara-rara as Moon Dew two full blood [illegible] was loud applause. Charles Charles was [illegible] as Colonel Fremont. Miss Paul pleased ex- [illegible] as his daughter, and Wilbur Cullins won [illegible] of Manuel as the villain, Pasedo. At Valley [illegible] 27-2, Waite of New York 4-10.

[illegible] $50,000 worth of improvements are being made at Convention Hall. The Otto Floto Shows and Lochman's trained elephants open a week's engagement there April 28. The May Festival to be held there 6-10 will eclipse in every way any similar event ever held here. A large advance sale of season tickets is reported.

For the first time this season there was no Sunday matinee at the Grand 20. The Chaperone co. did not arrive until after 6 p.m., and as the performance was to open two hours later it required quick work to get everything in readiness by 8.15.

Alice Barrett, under whose direction most of the prominent musical events of the season have been given, is working to secure the construction of an adequate hall for musical recitals. Convention Hall is too large for such events, and the various halls about the town are too small, and a theatre not always being available, Mr. Barrett has started the movement, and hopes to be able to have a place by next season where such concerts can be held.

An event of interest will be Richard Mansfield's appearance at the Auditorium 10. If in Beaucaire.

Tony Denny and George Gatta, treasurer and assistant manager of the Auditorium, are planning a trip to Europe this Summer. They intend to leave about June 1, and will be gone at least three months, getting back in time for the Fall opening.

D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

Nellie McHenry surprised all the old timers by her appearance in M'lle at the Court Square 8. 9. Our veterans used to take us on their knees and tell us about Nellie McHenry and Sallsbury's Troubadours, and here she reappears, a breezy young Western girl, with all the dash and vigor necessary for the part. Miss McHenry isn't likely to duplicate Annie Pixley's fortune in the play, but she is giving a very good performance, and has good support, old favorites being the Tubs Bill of Harry Bradley and the Judge Brewster of L. J. Loring, both of the old Boston Museum stock. They came from all points of the compass to see West's Minstrels 11. The late Billy West was left a good name, and if the singers under the banner continue to sing so sweetly, and Billy Van continues to "comede" as comically nobody can complain. John Sheehan, who walks at the head of The Rosebuds, which we saw for the first time 12, is making the hit of his life as Lump. He's a refreshing variation of the usual in being able to sing, as well as wear a contagious smile. D. L. Don and William Stewart are able confederates in the fun making, and Harry George, Josie De Witt, and a pretty bunch of "fantasticity" completes a good production.

Otis Skinner did not do large business 14 with his fine performance of Francesco da Rimini; not more than half the house Frank Daniels had with his rendition of Miss Simplicity. It was the musty old tragedy against the effervescent, musical oddity, and the latter took first money.

Pinero's The Amazons, given by the College Club 16, was an strictly a girl's affair that not even men were admitted. They had to have a man at the door, however, and the stage hands preserved their sex. The work of Miss Mathews, Miss Day, and Mrs. Doggett, and of Margaret Calhoun, who is famous as a college athlete, and took the part of the athletic Penelope, was creditable.

If E. H. Sothern were king of Springfield he couldn't have had a much finer audience at his coronation than gathered 12 to see If I Were King. The play is regally mounted and performed.

Mary Anne was given two performances 19 (Patriots' Day) to large business. James T. Galloway, Arthur Lawrence, and Marion Cullen were seen in leading parts. The costumes, Mrs. Fiske gave Springfield the first opportunity of seeing The Unwelcome Mrs. Hatch 20, and the theatre was filled to the doors. This actress's best art is expressed in this play, and the unusually perfect portrayal stirred even men to tears. Mrs. Fiske has in her co. one of the sweetest girls who ever played a bride in Emily Stevens, and every deserving player man in the audience envied Frank Turner his Gladys. Robert T. Haines, Eleanor Kent, and others of the supporting co., were excellent. Of the half-dozen local children who took part in the Central Park scene little Rena Smith exhibited the spirit of the scene with unusual naturalness. Gregory Glosit 24. King Dodo 25, 26. Modern Dolly 27.

The Auditorium is having success under George Whitney's management. Thelma, in good hands, played to fair business 10-12, and the week of 14 was divided between A Wise Guy and Guy Brothers' Minstrels. The public appreciated this kind of saying, as it was Edmund Hayes' first visit here as the wise one, and the minstrels are a Springfield organization, starting from here every fall, and though they rarely play here, the co. have many friends in the city. The latter performance opened well with the blacker than ever minstrel chorus. A Bunch of Keys rattled again [illegible] Grace Vaughn and Ulrich Hanger unlocked the [illegible] audience. Two Little Vagrants, Edward C. [illegible]'s production, came 24-26, and pleased. Neva [illegible], Ray Scott, and Pitkin Brendon deserve mention. Stuffer Stock co. 28-3. The Professor's Courtship has been cancelled.

The Bostons had the Vanderbilt Burlesquers 14-16 to fair business. The burlesque had been given here before by Manager Dickins' other co. The olio was good. Jesse Jaques by all means was a bad, bad man, but if he could have lived to see the play that took his name given here 21-23 he could have outlived several points of view. A pleasant relief from the melodrama was Richard Jose, that opened a three-day engagement 24. The comedy features were entertaining. Madelon Chatfield and James De Noyer head the cast, and a good [illegible] to a crowding case emits lifelike roars. The Banker's Daughter 28-30.

The annual music festival at City Hall 18, 19 was as artistic and necessary success. The talent included Sara Anderson, Rosa Linde, David Bispham, Frederic Martin, Augusta Cottlow, Anita Rio, Janet Spencer, Theodore Van Eaux, Gutsenne Campanari, Gwilym Pettersteig, and the Boston Festival Orchestra, with Emil Mollenhauer, Franz and Heinz Ellsberg both were given. The great reflected credit upon Manager Gurnell and Engel.

That famous monologist, Ellen M. Stone, secured at enormous expense, will reincarnate the drama, Ransomed, or the Macedonian Brigands Bride. The gate money will go to make good that which the brigands took from the pockets of the faithful.

Katharine Rober in her present engagement here made quite an advertisement for the Auditorium in giving there the first production of Sapho in Springfield. For several years managers have made efforts to produce the play here, but were always refused permission by the License Committee. Even Nethersole was denied. Miss Rober's manager applied and was turned down, and then she put on her automobile coat and her most winning smile and went before a special meeting of the board, pleaded her case and won out.

Now that the Court Square has had The Strollers, the Nelson The Vagabonds, and the Auditorium has secured Two Little Vagrants, its up to the New Gilmore to present The Tramps. EDWIN DWIGHT.

TORONTO.

There was sufficient warmth of enthusiasm and enough visible appreciation in the return of J. H. Stoddart to the Princess in The Bonnie Brier Bush April 21-26 to make the venerable actor fully realize the hold he has on the theatregoers of this city. During the engagement the beautiful rendering of this Ian Maclaren story was justly rewarded by fine audiences, as it was learned from Mr. Stoddart's appearance here in November last that to miss this play was to lose one of the season's best productions. No better character, no nobler spirit in a play, nor no more sympathetic portrayal could be expected than the Lachlan Campbell of the star. The part of "Posty," well taken by Reuben Fax, did not lose a particle of its humor by repetition. Since the former appearance of the co. here an improvement has been noticed in the part of the shepherd, Tammas Mitchell, played by Augustin Duncan. As Tammas' sweetheart Aanie, Beatrice Baldwin was a favorite. Edith Sallaferro and Hattie Foley in the children's roles were excellent, and Irma La Pierre was also good. In the prominent part of the doctor, John Jennings was well suited. The star, the play, and the co. will long be favorably remembered here. Louis Mann and Clara Lipman 28-3.

The Evil Eye was the offering at the Grand April 21-26, and in calling the entertainment a mechanical trick spectacle the management comprise as tersely as possible the salient points of their production. The regulation sayings and retorts were indulged in to an extent which did not add to the interest, and in some cases the jokes somewhat overstepped the mark. In the mechanical and electrical features there was enough, however, to keep the attention and astonishment of the audiences whetted. Charles A. Loder and Mayme Mayo, the former in the part of Felix Kaiserheimer, and the latter as Adora Van De Voort, are the principal members of the co. Emilie Benner was pleasing in her songs. The Brothers Kennard as Nid and Nod were popular. As Evil Eye George W. Kerr was competent. Kellar 28-3.

If the co. had lived up to the name it prides itself in, On the Stroke of Twelve would have been ready to go on for the matinee performance of the engagement 21-26 at the Toronto Opera House. As it was, the non-arrival of several members of the organization necessitated the return of money to a full house. Few of the disappointed ones, however, missed the performance, and during the run of the piece business was good. George Welch as Jack Rutledge, Jefferson Osbourne as George Bainbridge, R. G. Thomas as the prisoner, John H. Mack as Jasper, Harry First as Moses Levi, and Misses Edythe Terry, Kathleen Barry, and Lillian Longmore are cast to advantage. Are You a Buffalo 28-3.

The last performances by the Shea Theatre Stock co. were those of Michael Strogoff 21-26. This standard melodrama was capably presented by the co., that in its varied productions has made a favorable impression. Harrington Reynolds, Charles P. Bates, Eugene Frazer, George Soule Spencer, Grace Atwell, Mattie Earl, and Miss Gleason were especially proficient. It was the announced intention of Harrington Reynolds to assume the management of the co. and continue the stock season for some time, but he has reconsidered that decision, and as a result the co. will close 28. The theatre, under the Shea management, will go back 28 to the regular vaudeville performances.

Manager A. J. Small, of the Grand, makes the announcement that a Summer engagement will be played at this theatre by Robert B. Mantell, commencing 5. He will present his old plays, including The Dagger and the Cross, Corsican Brothers, Richard III, Cardinal Richelieu, Hamlet, As You Like It, Macbeth, and a half or whole week of The Marble Heart.

A young Toronto baritone, Arthur Howard Blight, made his debut before a critical Toronto audience at McCoskey's Assembly Rooms 22, and with Mrs. Julie Wyman gave an interesting recital. After a long course of training in New York, Mr. Blight bids fair to be a popular addition to Canadian musical circles.

The Carnival of Musical Romances proved a good drawing card at Massey Hall 17-19, being held for the benefit of Grace Hospital. Some 800 people took part. Professor Agustini was presented with a gold watch and fob 21 in appreciation of his courtesy and kindness during the rehearsals and performances.

Dr. W. H. Drummond will give a descriptive lecture and readings from his own works at Massey Hall 24. Plunkett Greene 28.

Al. W. Martin's U. T. C. co. took three Toronto people with them. An amateur named Wilson went on here and played the part of Marks, and even without rehearsal was adequate. Two other performers who will make their marks if given a chance are Walter Young and his wife. As Carrie Davies, the latter was a popular amateur here.

Owen Ferrel, who was in Toronto 19 as the representative of The Evil Eye co., will be given a benefit by the members of the co. after the close of the season early in May. STANLEY McKEOWN BROWN.

DETROIT.

The concert given by Fritz Kreisler, Jean Gerardy, and Josef Hofmann at the Light Guard Armory April 17 was a great success in an artistic sense if not pecuniarily. Coming as it did at the tail end of a remarkably brilliant musical season, it could hardly be expected to draw an immense audience, although it fully deserved one.

At the Detroit Opera House 21-26 John Drew presented The Second in Command. The event marks the tenth annual visit here of this actor as a star. The Second in Command had never been seen in Detroit before, and drew well. Barring Ida Conquest, the entire co. in support of Mr. Drew is new here. The character of Major Christopher Bingham affords the star full scope for his talents as an actor of skill and polish. Guy Standing, as Colonel Anstruther makes a worthy second to Mr. Drew. Oswald Yorke as Lieutenant Mannering, Lionel Barrymore, as Barker, Ida Conquest as Muriel Mannering, Ida Vernon as Lady Harburg, and Louise Drew as Norah Wining were all interesting. Hildebrand Carstairs as portrayed by F. Newton Lindo was a very laughable character. Andrew Mack 28-3.

Lyceum patrons are having a treat this week with the presentation by the Pike Theatre co. of Fedora. Never before have Detroiters had an opportunity of witnessing the play at popular prices, and consequently big houses are the rule. The play requires very elaborate stage settings and costuming, and in this respect the management of the co. seems to have fairly outdone itself. Especially dramatic was the scene in Act 3 between Fedora and Louis Ipanoff, played by Linnie Hudson Collier and Mr. Douglas. Charles Waldron, George F. Farren, John B. Maher, Joseph E. Everham, Thomas M. Reynolds, William A. Hackett, Angela Dolores, and Angela McCaull were others in the cast.

Commencing 28, the co. will inaugurate what they term three special weeks, in which they will present The Christian, The Moth and the Flame, and Madame Sans Gene. New scenery and costumes will be used for each production.

Whitney Opera House patrons are rejoicing in the first production here of Are You a Buffalo 21-26. The co. are entertaining in their efforts and the ballet is a pleasing feature and numbers some graceful dancers. Several very good specialties are introduced that serve to give variety to the scenes. The performance is receiving hearty support. The costuming is excellent. A Ragged Hero 28-3.

One of our best known tenors, Harold Jarvis, will take part in the band concert to be held in Windsor 1, under the auspices of the Twenty-first Essex Regiment.

Harry A. Langdon is seriously ill with pneumonia at Grace Hospital. Mr. Langdon resides at 186 Porter Street, and only reached home Thursday from a season with the Robinson Stock co. Mae Cody Langdon, his wife, was called to his bedside from an engagement with The Eleventh Hour co. From latest reports, Mr. Langdon was holding his own and hopes are entertained for his recovery.

The Western High School was the scene of much gaiety Friday evening, when the junior class participated in Dona Quixiotta, a comedy from the French. It was managed by Murle Prutig, and has the distinction of being the first French play presented by Detroit students for some years. The following young women made up the cast: Bertha Frutig, Lucille Foez, Hazel Lamb, Ruby Brownell, Caroline Backus, and Eloise Backus.

John Drew, contrary to his usual custom, is stopping during his engagement in Detroit at the Russell House. Mr. Drew in seasons past has made his headquarters at the Cadillac Hotel.

The Detroit High School Orchestra, that numbers thirty-six persons, have made arrangements to give their annual concert in the Central High School Auditorium April 25. It will be under the management of the assistant conductor, Joseph Wuerth. A varied programme has been arranged. The young men comprising the orchestra will be assisted by Cora Cross, soprano; John Galvin, baritone, and Harry Jacobson, clarinet. F. L. Abel has directed the orchestra, that has been in existence since 1878, annual concerts having been given for the past twelve years.

The Tuesday Musicale's last concert of the season will be given 29, on which occasion Harold Bauer will be the special feature.

James Thornton, playing this week at the Avenue Theatre, is among the guests at the Cadillac Hotel.

Friday evening, 25, will mark the fourth and last concert of the season of the Detroit Symphony Orchestra. Charlotte Macenda will be heard.

N. J. Corey, the able director of the St. Cecilia Society, and well known here as an organist, will lecture Friday evening at the Michigan Conservatory of Music on "Chopin and His Works." Alberto Jonas will register several of the Chopin compositions. A similar lecture was held last year. A. FRANCIS.

SEATTLE.

The Al. G. Field Greater Minstrels, at the Grand Opera House, played to good business April 13-15. The settings of the first part, being a scene from the Pan-American, was prettily executed, and this portion of the performance went very smoothly under the management of Dan Quinlan, an exceptional interlocutor. Principal among the comedians were Al. G. Field, Jimmy Wall, Frank Fogarty, and Tommy Donelly, whose song, "My Heart's Desire Is Miss Mariah," was a popular hit. Reese Prosser and Aubrey C. Pringle won the honors among the vocalists. The olio, that contained several novel features, was as follows: Fielding, in dexterous juggling; the Blackford Brothers, in their sketch, A Coon from Arkansaw; Mullen and Carroll, the acrobatic "Chinaman and the Coit;" Donelly and Fogarty, delineating duologists; the Brothers Walton, in a very clever acrobatic turn, and Doc Quigley's "dancing display," entitled "The Light and Dark Side of Society." Seattle's partiality to anything musical in the lighter vein was again demonstrated 16, when an S. R. O. audience assembled (because the attraction had been billed as a musical comedy) to see what would happen When Reuben Comes to Town. This more or less benevolent assimilation of bits from this and that failed, especially at standard prices, to please very many of the audience, with the possible exception of the gallery. Howard Kyle in Nathan Hale opened to a good house 17 and played to fair business 18, 19. The star's portrayal of the historic hero was excellent. Florence Smyth as Alice Adams gave capable support. Laura Dean as the Widow Chichester was good. Frederick Weber, Howard Russell, and Harry Booker, of last year's cast, were, as formerly, clever. An extra performance will be given 20. Madame Emma Nevada 21. Frederick Warde 23, 24. Daniel Frawley co. 25, 26. The Sign of Flam 27-29.

Fair audiences attended during the second and, for the present, last week of vaudeville at the Seattle 13-19. The bill, headed by Eva Mathews, included the cycle whirl, still a novelty; Lucila Montagu and her trained cats, a clever act; Forrest Children, Barton and Jones, Merrillis Brothers, Keefe and Murray, and the Norwood Brothers. Manager Howe's two-weeks' experiment in this line has shown that really first-class vaudeville would undoubtedly prove as popular and profitable an enterprise here as in other cities of the coast. A troupe of ten Japanese jugglers, recent arrivals from Japan and bound for the big vaudeville houses of Chicago and New York, will give their initial American performance 20. Local attractions will fill out the week 21-26 and nothing further is at present announced.

The Denver Express began its thrilling run at the Third Avenue 13 before a packed house, and did good business throughout the week. H. L. Rappcroft and Katherine Crego capably headed a generally satisfactory cast. Over the Sea 20-26. The King's Rival 27-3.

The local Elks will give a minstrel entertainment at the Grand Opera House 2, 3, and are now busily engaged perfecting plans for a street carnival, to be held in August. In this they will have the co-operation of the Tacoma Elks, in which city a carnival was held last year. Though no definite dates have been fixed as yet, it is thought that the Fall racing circuit of the State will open at the new fair grounds at about the same time, and the double attractions will doubtless draw large crowds of visitors to the city. The local lodge reserved 500 seats, and many of them attended the performance of Fields' Minstrels 15, as a testimonial to Al. G. Fields. The house was prettily decorated for the occasion.

Rossini's Stabat Mater, with a chorus of twenty voices, was sung under the direction of Signor F. d'Auria before a large audience at the Grand Opera House 13.

Willson's Juvenile Minstrels arrived home 13 after a, for the most part, very successful tour of the Northwest. The tour was under the direction of Doc Slocum, formerly connected with the Grand Opera House.

The North Pacific Saengerbund has decided to hold its annual saengerfest in this city July 25-28, and the local Liederkranz is busy even at this early date preparing an interesting programme. This festival will be participated in by the societies at Seattle, Tacoma, Spokane, Whatcom, Walla Walla, Vancouver, B. C., and possibly Portland, Ore. Invitations have also been issued to societies in California, but they have not, as yet, been accepted. RODNEY D. WHITE.

BUFFALO.

Our New Minister opened a return engagement of a week at the Teck April 21 to a very large audience. The play sustained the very good impression made at this house earlier in the season. The co. is competent in every respect. John Terla, as the new minister, was natural and convincing. The part of the returned convict was played very well indeed by Charles Stedman. Excellent character work was done by Joseph Conyers as the village constable. Ethel Brooke Fergusson made a very pretty and pleasing heroine. Henry R. Scott, Louis Fierce, and John F. Brown showed themselves to be character actors of more than passing ability.

Otis Skinner opened a three-night engagement at the Star 24 in Francesca di Rimini before a large and fashionable audience. Mr. Skinner has excellent opportunities as Lanciotto, and it is needless to say that the part could not have been in better hands. Mr. Skinner is at all times the true artist, and his reading is intelligent and masterly. Aubrey Boucicault, Marcia Van Dresser, and William Norris gave the star very good support, although these three players have appeared to better advantage in other plays. The rest of the cast was competent. The stage settings were very fine, and costuming beautiful. Richard Mansfield 28-30. Stuart Robson 1-3.

A Hometown Heart attracted large audiences at the Lyceum 21-26, and, although the play consists mainly of woeful tales and heartrendering scenes, it pleased the patrons of this popular house immensely. There is not much comedy introduced, but when it does spring up it is quite a relief. The co. contains some clever people, particularly noticeable being the work of Harry L. Dunkinson as Andy Markoe, the half witted hero. Lulu Bruey was also clever as Susan Samson. Blanche Warren played the "suffering heroine" with all the sacrifices and ruthus required. Good houses ruled. On the Stroke of Twelve 28-2.

A Gambler's Daughter fully outfooled the lovers of melodrama at the Academy 21-26. The cast is a competent one, and is headed by Blake Cromey as Kate Merrick and E. Lawrence Lee as Horace Merrick, who all their parts acceptably. The role of Gladys Boyd was well acted by Maude Parker. J. D. Dell as Board of Trade clerk and George Hart as the lover of Kate Merrick were satisfactory. Attendance first-class. Man to Man 28-3.

The St. Louis Dramatic Circle will present The Ticket of Leave Man at the Teck 27.

John Rummel, a local Shakespearean reader, gave a recital before pupils of the Elmwood School 24. Scenes given and proved highly interesting.

Buffalo will have two stock cos. running through the Summer months, according to present arrangements. Charles Marsh, well and favorably known here from his connection with the Hubert Stock co. in past seasons, will manage a co. at the Teck Theatre, to open May 5 with The Masqueraders. The management of the Academy has engaged the Baldwin-Melville Stock co. for a run during the Summer, and as prices are to remain the same as usual—namely, 10, 20 and 30 cents—it will undoubtedly prove a profitable innovation. Blanche Seymour, of this city, is one of the leading members of the co.

It is announced that Victor Herbert and his orchestra will play a two weeks' engagement at Convention Hall during May.

Anton Schott, the Wagnerian tenor, gave a concert at the Teck 19, assisted by Reba Hobson, soprano. A fair audience was in attendance.

Manager Laughlin, of the Teck, announces some notable engagements for that house for next season, among them being the Castle Square Opera co. for a season of ten weeks, and Henrietta Crosman for a week. JOSEPH O'CONNOR.

PITTSBURG.

The Christian in its third and final week at the Grand April 21-26 is still playing to S. R. O. at every performance. The management states that this production of the stock co. breaks all former records at this house, and that it might be continued for another week if it were not for existing contracts for other plays. Stage-Manager Huffman has mounted the play handsomely. Every detail was carefully looked after, even to a live infant that was used in the second act. John Storm was played by William Ingersoll in a most gratifying way. The portrayal is about the best work of a serious nature that he has done this season. John Waldron made a fine Lord Robert Ure. Thomas Meighan's portrayal of Horatio Drake lacked strength at times, but as a whole was acceptable. Wilton Taylor as Archdeacon Wealthy was good. Percy Cook as Lord Storm, William Yeamance as Father Lamplugh, Joseph Wichaman as Parson Quayle, and the Manager of Charles Aldo were all adequate. The Brother Paul of Joseph Eggleston was excellent. Sarah Truax made a winsome and pleasing Glory Quayle. The role suits her admirably. Amelia Gardner as the crestfallen Polly Love was greatly appreciated. Alice Gale fitted the role of Mrs. Callender to a nicety, and Marion Balleg played the roles of Lina the maid, and Mac the tough girl, in the mob scene in the church, cleverly. The Sloane Trio, Jack Hunt 28-3.

The Sign of the Cross played to large houses at the Bijou 21-26, where it filled a former engagement earlier in the season to fine business. The cast is greatly enhanced this time by Charles Dalton as Marcus Superbus. Mr. Dalton's action of the role is more acceptable than that of those a year ago, that may be attributed to his having played another role in the interim, thus giving him a more remote from his old character. The Nero of George Kidwell was a good character sketch. George Flood as Tigellinus, and E. De Cassis as Licinius Gedlig played their parts with much strength. Henry N. Wenman in the Glabrio as of yore, and his work was as usual very creditable. Minnie Shattinger made a pleasing Marcia, and brought out the womanly tenderness and steadfast loyalty to her faith in a way that shows her mastery of the difficult part. Agnes Scott acted the jealous Ancesia with power and grace. Marcella Hudson as Stephanus was effective. The rest of the cast was well balanced, and the stage settings all that were necessary. On the Suwanee River 28-3.

The Fast Mail was the bill at the Empire 21-26, and was well received by some of the largest and most enthusiastic audiences of the season at this playhouse. Some of the stage effects were not as good as when the play was first presented, but were nevertheless adequate. Thomas E. Denny played General Heath with plenty of energy and his work easily stamped him as the star of the co. Minette Manley as Betsy Anne was a close second by a cheerful and enjoyable delineation. Charles Mack was earnest as Walter West. Edwin Houghton as Philip Martin, and Thomas Fitzgerald as James Reed filled the heavy roles adequately. The others in the cast were capable. Engaged in New York 28-3.

Richard Mansfield was seen at the Alvin in Beaucaire and Beau Brummel 21-26. The Liberty Belles 28-3.

The Duquesne Garden is dark this week, but will be made brilliant next week by its myriad of electric lights when Victor Herbert will begin a two weeks' series of concerts with the Pittsburg Orchestra. Weber and Fields 12-17.

Notwithstanding the fact that the bill boards hereabouts are nearly monopolized by commercial advertising posters, space has been found for some of the large display lithographs of the Forepaugh & Sells Brothers' Circus due here 9, 10. When the circus comes we know it is a harbinger of hot weather.

ALBERT S. L. HEWIS.

PROVIDENCE.

One of the most difficult plays yet attempted by the Albee Stock co. was Diplomacy, presented April 21-26 to large houses. The performances were very creditable. Lisle Leigh and William H. Humphrey shared first honors. As the Countess Zicka Miss Leigh had by far the best opportunity yet afforded her to display the emotional powers which she possesses. Mr. Humphrey's Baron Stein was a most interesting impersonation and very finished. Malcolm Williams as Henry Beaucierc, Isabel Evesson as Dora, Percy Winter as Count Orloff, and Helen Reimer as the Marquise De Rio Zarca were well cast and played their parts with their usual effectiveness. Orme Caldara (seen for the first time with the co.) made a favorable impression as Julian Beaucierc, and the other parts were satisfactorily played by Adora Andrews, Mortimer Weldon, Beatrice Ingram, William F. Owen, Albert Marsh, and Frank Cheney. At the White Horse Tavern 28-3.

Yon Yonson enjoyed good patronage at the Empire 21-26. Knute Erickson's interpretation of the title-role had many fine points, though at times he seemed to forget the Swedish dialect. His musical specialty was very entertaining. Edward J. Mack as Amos Jennings, Beatrice Norman as Grace Jennings, and Annie Mack Berlein as Mrs. Laffin gave adequate support. At the Old Cross Roads 28-3.

The Sign of Life drew good houses at the New Park 21-26, and was well liked. A feature of the performance was the acrobatic work of the Three Donnettas. The cast included E. J. De Saint as Richard Blunt, John Smiley as Dunstan Leach, William Clifton as Nutty Brown, W. F. Conrad as Joshua Garnet, Nellie Robinson as Kate Heathcote, Esmeralda Cornwell as Shrove Tuesday, Carrie Anderson as Mrs. Jolf, and Heinie Windsor as Cecil Jolf. Tennessee's Partner 28-3.

West's Minstrels were seen at the Providence Opera House 21-26. For the rest of the week Frank Daniels pleased large houses with Miss Simplicity. King Dodo 28-3.

The week 21-26 was "Junior Week" at Brown University and a part of the celebration included a performance of Our Boys by the Stock and Amateur Dramatic Society at the Providence Opera House 26. The house was crowded and the performance excellent.

A number of clergymen of this city have called on the Police Commissioners and entered a protest against the sacred concerts that are being given in the Providence and Empire on Sunday evenings. Prior to the past six months these affairs were seldom offered, but of late they have been very numerous, and the clergymen claim that they are in the main vaudeville shows.

Ethel Barrymore states that the management of the Providence Opera House very unjustly criticised her through the local papers for holding the curtain nearly half an hour the opening night. The cause of the delay was said to be due to the late arrival of Miss Barrymore, who, with her maid and manager, came from Boston in an automobile. This Miss Barrymore emphatically denies, and says that while she did come from Boston in an auto., that broke down on the way, she was at the theatre at 7.30. The reason that the curtain did not go up promptly was due to a misunderstanding as to time between the local management and her manager. She also says that she would not be so unprofessional as to keep a curtain waiting, nor would she allow the pleasures of an automobile ride to jeopardize her work.

A large party of the Rhode Island Naval Reserves in full uniform attended Frank Daniels' performance of Miss Simplicity 23.

Louis Owen, son of William F. Owen of the Albee Stock co., is visiting in this city.

Viola Allen is to present The Hunchback at the Providence Opera House 28.

Minnie Radcliffe left April 26 for Buffalo, where she has been engaged as leading woman of the W. C. Mason Stock co. at the Teck Theatre.

HOWARD G. HIPLEY.

INDIANAPOLIS.

This week will practically close the local music season. A number of interesting events are booked for it. The Musikverein concert at the German House 21, a pianoforte recital at the Propylaeum by Heinrich Werner 22, the concert of the Indianapolis Mandolin Orchestra at Roberts Park Church 24, and the symphony orchestra concert at the Masonic Hall and Lyceum 25. Gerardy, and Hofmann at English's Opera House 24 being some of the more important ones.

Mrs. Patrick Campbell presented The Second Mrs. Tanqueray at English's 16 to an excellent house. Of the supporting co., Herbert Waring as Tanqueray was stolid and satisfying; George Arliss as Cayley Legarde, was a fine idea of the cadaverous character; Mrs. Cartelyon as Mrs. Thomas Wright was a clever character sketch, and one of the really unusual things in the play was the verbal duel between Ellean and Paula in the second act. Lillian Lee as Lady Orreyed was the vulgar courtesan, the "demi" on horseback to the life, and her gown, that happened was well placed by Scott Cooper in the second act. The part of Ellean very well in the hands of Miss Lee, but the performance centered in Mrs. Campbell, who showed herself an actress capable of stirring the emotions of her audience.

At the Park Mark Price Patti's Troubadours gave excellent performances to the usual 20-26. Among the strong features are Mark Patti, Mack Allen, Al. and Cecil Watts, and John Hooker. Mr. Hooker, by the way, is an Indianapolitan, and a great favorite here.

An auction sale of boxes and seats for Samuel Pryor Bush Low's lecture on "The United States and Cuba in War and Peace," to be given at English's Opera House 5, was held last night at the residence of Mr. and Mrs. Harry E. New. The unique method of the sale of seats proved a flattering success. There was realized from the sale of the boxes and the proceeds of the seats sold in the body of the house over $600. The profits to be derived from the lecture will be given to the Rose Club fund. A pleasing feature that will be noticed on the night of the lecture will be the introduction of General Lee, who served in the Confederate Army, by Major-General Lew Wallace, who was a Union commander.

Flora Kendall was in the city to confer with John Sheehan, manager of The Princess Chic, last week.

Hadley Ziegler has taken into his own hands the active management of the Grand Opera House, and has made several changes in the staff of the theatre. Mr. Ziegler is a brother of Harry M. Ziegler, who with M. C. Anderson control the Walnut and Columbia at Cincinnati, and the Grand here. They also [illegible] Mr. Anderson entered [illegible] theatrical [illegible] about eight years ago, he has been successful. Mr. Ziegler has been for two years treasurer and assistant manager of the Grand Opera House, and has won many friends.

Booth Tarkington, who will go to New York shortly as business connected with his new novel, has promised Richard Mansfield to return to Indianapolis for the production of Beaucaire 7, 8. Special arrangements have been made with the railroads for excursions from nearby towns for this engagement.

GEORGE B. APPLEGATE.

NEWARK.

With commendable enterprise local managers opened doorways of signalizing the approaching close of the season by providing for the week April 21-26 attractions of merit in the line of legitimate drama. English melodrama, romantic and farcical comedy.

The appearance of Lola Cotton Wolfe and co. at the Newark Theatre 21-26 in The Way of the World was

...interesting feature of the season at that house. The house was crowded to the doors on the occasion of the Easter Monday visit of the Quaker City Quartet to this city. Business during the rest of the week was fair. Rose Coghlan closed the season at the Grand Opera House on the 19th inst. Miss Coghlan presented a pleasing picture, but was at times inaccurate in the matter of stage business, and lacked artistic repose. Her support was fair. Mr. Sothern closed the season at the Academy of Music on the 19th inst. Mr. Sothern's support was generally satisfactory, and the scenery was beautiful. Business was fair. The Lyceum Theatre (Stock) closed the season on the 19th inst. The company was generally strong, and the scenery unusually elaborate. Business was fair. Rose Melville closed the season at the Bijou Opera House on the 19th inst. Miss Melville was supported by a fair company, and the scenery was adequate. Business was fair. Lincoln J. Carter's production of "Under the Polar Star" was presented at the Academy of Music on the week of April 14. The production is a spectacular one, and the scenery is elaborate. The company is a strong one, and the production was staged in a manner that left little to be desired. Business was fair. Manager Harry Williams, of the Bijou Opera House, has secured the rights to the new play, "Mr. Bingle," which was produced at the Columbia Theatre, Boston, on the 21st inst. Mr. Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst. Manager Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst. Manager Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst.

C. L. NELSON.

MILWAUKEE.

Stuart Robson appeared at the Davidson in The Comedy of Errors, week beginning April 21. Mr. Robson was seen satisfactorily, and Manager Arbuckle offered a pleasing picture, but was at times inaccurate in the matter of stage business. The support was generally satisfactory. Business was fair. Rose Melville in "Sis Hopkins" was presented at the Bijou Opera House week beginning April 21. Miss Melville was seen to good advantage in the title-role. Business was fair. The Lyceum Theatre (Stock) closed the season on the 19th inst. The company was generally satisfactory, and the scenery adequate. Business was fair. Lincoln J. Carter's production of "Under the Polar Star" was presented at the Academy of Music week beginning April 21. The production is a spectacular one, and the scenery is elaborate. The company is a strong one, and the production was staged in a manner that left little to be desired. Business was fair. Manager Harry Williams, of the Bijou Opera House, has secured the rights to the new play, "Mr. Bingle," which was produced at the Columbia Theatre, Boston, on the 21st inst. Mr. Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst. Manager Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst.

C. L. NELSON.

JERSEY CITY.

One of the best attractions of the season was offered at the Academy of Music April 21-23 when the Grand Opera Co. (Gerome's) was seen for the first time in this city. The operas presented (Gounod's "Faust," Verdi's "Il Trovatore" and Bizet's "Carmen") were given with a chorus, orchestra and scenery that were good and artistic in all its detail. Lambelet Cohen is also a good worker, and Lucy Gere an excellent Siebel and Marguerite. Lucy Gere is a small woman, and her voice, while of fair quality, was not strong enough for the auditorium. Miss Gere's acting was good. Mr. Cohen's voice was capable at times, but was not always under control. Mr. Cohen's acting was good. Mr. Gerome's conducting was satisfactory. The chorus was good. Il Trovatore was presented at the Academy April 24. The performance was satisfactory. Business was fair. Lincoln J. Carter's production of "Under the Polar Star" was presented at the Academy April 25. The production is a spectacular one, and the scenery is elaborate. The company is a strong one, and the production was staged in a manner that left little to be desired. Business was fair. Manager Harry Williams, of the Bijou Opera House, has secured the rights to the new play, "Mr. Bingle," which was produced at the Columbia Theatre, Boston, on the 21st inst. Mr. Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst. Manager Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst.

CLAUDE L. H. NORRIS.

JERSEY CITY.

One of the best attractions of the season was offered at the Academy of Music April 21-23 when the Grand Opera Co. (Gerome's) was seen for the first time in this city. The operas presented (Gounod's "Faust," Verdi's "Il Trovatore" and Bizet's "Carmen") were given with a chorus, orchestra and scenery that were good and artistic in all its detail. Lambelet Cohen is also a good worker, and Lucy Gere an excellent Siebel and Marguerite. Lucy Gere is a small woman, and her voice, while of fair quality, was not strong enough for the auditorium. Miss Gere's acting was good. Mr. Cohen's voice was capable at times, but was not always under control. Mr. Cohen's acting was good. Mr. Gerome's conducting was satisfactory. The chorus was good. Il Trovatore was presented at the Academy April 24. The performance was satisfactory. Business was fair. Lincoln J. Carter's production of "Under the Polar Star" was presented at the Academy April 25. The production is a spectacular one, and the scenery is elaborate. The company is a strong one, and the production was staged in a manner that left little to be desired. Business was fair. Manager Harry Williams, of the Bijou Opera House, has secured the rights to the new play, "Mr. Bingle," which was produced at the Columbia Theatre, Boston, on the 21st inst. Mr. Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst. Manager Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst.

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ST. PAUL.

Robson and Crane's capable co. presented Shenandoah, Dorothy and The Merchant of Venice at the Metropolitan Opera House, week ending April 19. Warde Adam, April 17-19 in good numbers, and the artistic and mechanical effects were excellent. The company was strong throughout. Hattie McIntosh as Mistress Ford was the central figure. Her very strong, forceful work in the quartet scene was a feature. Ethel Reynolds as Anne Page was capable as the pivot of the two Windsorites. The other members of the co. were good. Lost in the Desert 20-2. Business fair.

Gordon Bros., of the Woodward Stock co., Kansas City, is in town recuperating from an attack of typhoid fever.

C. L. NELSON.

MILWAUKEE.

Stuart Robson appeared at the Davidson in The Comedy of Errors April 21-23. Mr. Robson was seen satisfactorily, and Manager Arbuckle offered a pleasing picture, but was at times inaccurate in the matter of stage business. The support was generally satisfactory. Business was fair. Rose Melville in "Sis Hopkins" was presented at the Bijou Opera House week beginning April 21. Miss Melville was seen to good advantage in the title-role. Business was fair. The Lyceum Theatre (Stock) closed the season on the 19th inst. The company was generally satisfactory, and the scenery adequate. Business was fair. Lincoln J. Carter's production of "Under the Polar Star" was presented at the Academy of Music week beginning April 21. The production is a spectacular one, and the scenery is elaborate. The company is a strong one, and the production was staged in a manner that left little to be desired. Business was fair. Manager Harry Williams, of the Bijou Opera House, has secured the rights to the new play, "Mr. Bingle," which was produced at the Columbia Theatre, Boston, on the 21st inst. Mr. Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst. Manager Williams has also secured the rights to the new play, "The Rose of Alsace," which was produced at the Columbia Theatre, Boston, on the 14th inst.

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Fellow in A Gentleman of France 18; big audience delighted. Mary Manning in Janice Meredith 22; fair house pleased. The Rich Repairer Kids 23; fair house. The Heart of Maryland 25. Joseph Murphy 28. Henry Latham 29, 30.

FLORIDA.

PENSACOLA.—OPERA HOUSE (G. M. Coe, manager): Season closed. Manager Coe reports the past season as having been a very successful one, and will continue the improvements in the theatre already begun.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The Idler Musical Comedy co. presented The Man from Mexico April 21-26 to immense business. The co., headed by Otis Harlan, has made a good impression. Others prominent in the cast are Mary Marble, Agnes Scott, Eva Burnham, Agnes Rose Lane, Little Chip, Tony Hart, Dan Martin, John W. Early, Ben Dickerson, Andrew Soda, Lindsay J. Hall, Florence McNeil, David Andrada, and Herbert Corthell. Max Hoffman is musical director. Mr. Cowan is representing Jake Wells here as manager. A Stranger in New York 28-3.——ITEM: John W. Dunne's many friends will be pleased to know that he is convalescing after his long illness.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Gardiner, manager): Concert (local) April 21 to large and appreciative audience.——HIGH SCHOOL AUDITORIUM (Columbus Lyceum Association): Thomas Dixon, Jr., lectured on "Fools" April 18; crowded house delighted. Season closed with this entertainment. Just a few minutes before Mr. Dixon began his lecture he received a telegram announcing the death of his mother. Although it was a great shock to him, he bore it bravely and gave his lecture as usual.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Schubert's Concert co. pleased good audience April 21. Thomas Dixon, lecturer, 23.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): Hello, Bill April 22. Rogers and Grilley Recital 28.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner): Daniel Frawley co. in Blue Jeans April 16 to good business. Charles B. Hanford and Helen Grantly in The Taming of the Shrew 18 to full house; receipts, $850.25. Mr. Hanford in the curtain-raiser, The Old Guard, did one of the best bits of acting ever seen here. When Reuben Comes to Town 19; packed house pleased. Ruby Rothwell, of the co., is well known here. Too Rich to Marry 1. Lewis Morrison 3. Emma Nevada 9 canceled. Two Little Waifs 12. The Denver Express 17.

POCATELLO.—AUDITORIUM (Colonel Hanaford, manager): Daniel Frawley co. in Blue Jeans April 15 to S. R. O. Charles B. Hanford in The Old Guard and The Taming of the Shrew 19 to S. R. O. When Reuben Comes to Town 21. Too Rich to Marry 26.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Fischer Van Cleve co. April 14-17 in Queen of Wall Street, Gie Olson, Jr., Jerry the Tramp, and East Lynne. Margaret Fisher clever.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): John Griffith in A King's Rival April 18; fair house pleased. Barlow Brothers' Minstrels 19. 'Way Down East 23.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The Scout of the Philippines, by the J. L. Crane Camp, No. 4, Sons of Veterans, April 14 to large and pleased audience. Mrs. Mary J. Vero and daughter Eva, assisted by fifty little girls of their dancing classes, presented Fairy Land 15; performance successful; crowded house. Sidney Listman co. 16 (Y. M. C. A.) closed that association's season; S. R. O. audience pleased. Eight Bells 17; topheavy audience; performance fair. A Broncho Tramp 18; fair house; poor performance. Pittsburg Orchestra 19 to fair audiences; liberal applause. Fitz and Webster in A Breezy Time 19, 20 to good business; satisfied audiences. King's Daughter dramatic co. 21, 24, 26, 27. The Burgomaster 28. The Pleiads, hypnotists, 28-3.——AUDITORIUM HALL (Frank Wiedefeller, manager): Brooke's Marine Band 19; small audience pleased.

JACKSONVILLE.—GRAND OPERA HOUSE (G. K. Luttrell, manager): Eight Bells April 18; large audience delighted. Specialties by Byrne troupe of acrobats, Sisters Cooljean, and Shrock and Rice deserve special mention. Victor Herbert's Pittsburg Orchestra 19; fashionable audience; best concert ever given here. The Climbers 1 will close season.——ITEM: Mallory Hastings and Brooke are at home for a two weeks' rest.—Lon Greenleaf, late treasurer of the Grand, has been appointed Fish Commissioner by Governor Yates. Allen Ayers becomes treasurer and Frank Hutley returns to the door.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wehlan, Jr., manager): Brothers Byrne in Eight Bells April 16; good house pleased. Lost in New York 19; good business; fair performance. Myrtle and Harder co. 21-26 opened to packed house. Plays: The Ups and Downs of Life, Knobs o' Tennessee, A Man of Mystery, Under Two Flags, Out of the Slums, and For His Sister's Sake. Ferris' Comedians 28-3.——ITEM: Howard Walsh, of Robert Edeson's co., is visiting his parents here.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Floyd, manager): Fenn's Ferry April 5; good performance and house. Darktown Female Minstrels (local) 10; S. R. O.; excellent performance. Howard-Dorset co. 14-19. Junior Class play 2, Hortense Neilson co. 3, Fay to Old Virginia 16, Senior play 21, Harry Hanson co. 23, 24.——ITEM: On June 1 this house will close the most successful season of its existence. It will be remodeled and new scenery added.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Jesse James April 16; fair house and performance. Black Patti's Troubadours 18; good house. Ferris' Comedians 21 opened to S. R. O.; excellent performance. Brooke's Marine Band (auspices of K. of P.) afternoon 22 to packed house; fine concert. Lillian Berry Reid, soloist, especially pleasing. Byrne Taylor 23-5. Hoyt's Comedy co. 5-10.——ITEM: Miss Reid, of Brooke's Band, visited friends here 22.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): A Romance of Coon Hollow April 13; packed house pleased. Eight Bells 19; full house; good performance. Brooke's Band 20; fair business. Rentzner Comedy co. 20-26 in Maine and Georgia, A Fatal Wedding, Monte Cristo, Cast Up by the Sea, A Man of Mystery, A True Kentuckian, The Pearl of Savoy, and Faneuil.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Kennedy Players April 14-19 to good business in Faust, The Midnight Express, Eagle, Two Jolly Tramps, Shadows of Sin, and Tom Sawyer. Irving-French co. opened 21-23 in A Runaway Wife to capacity; co. exceptionally good; specialties pleasing. The Burgomaster 28. James K. Hackett 5. The Climbers 7.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, manager): A Cavalier of France April 16. One of the best performances of season; fair business. Mr. and Mrs. Brouser and Willard Newell deserve mention. A Romance of Coon Hollow 21; fair performance and business.——ITEM: After performance 16 Manager Horrall entertained Willard Newell and Manager Golwin at the Benson Club.

AURORA.—OPERA HOUSE (J. H. Plain, manager; H. E. Grampp, assistant manager): Howard Comet co. April 14-19; fair business; good co. Plays: The Pinafore, Roanoke, The Princess of Patches, The Circus Girl, The Winning Hand, Grit, the Newsboy, and The Fisherman's Daughter. Pollard's Australian Juvenile Opera co. 23. Eight Bells 10. Pernberg Stock co. 12-17.

STREATOR.—PLUMB OPERA HOUSE (J. H. Williams, manager): Myrkle and Harder co. April 14-19 in A Man of Mystery, The Ups and Downs of Life, The Tide of Fortune, Running for Congress, The Bandman, For His Sister's Sake, and The Wheel of Fortune; good and pleased houses. A Breezy Time 6. William Owen 9.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Irving French co. April 17-19 to good houses. Andrew Robson in Richard Carvel 21 to gratifying business; one of the most artistic performances of season. Local 24. Terre Haute Stock co. 5, 6. William Owen 10 closes season, that has been one of the most successful in two years.

PANA.—NEW GRAND (J. Will Smith, manager): A Cavalier of France April 15 to large and pleased audience. A Breezy Time 17; topheavy house; co. good.——ITEM: Busby Brothers' Railroad Shows open their season here 28. The show this season is much larger than formerly. Co. will number one hundred people. This is the Busby Brothers' home.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager; J. T. Conners, business manager): The Hottest Coon in Dixie April 19 pleased good audience. Maloney's Wedding Day 20; crowded house; fair co. A Dangerous Woman 12 canceled. Opening for Hawkins 27 canceled. Lost in New York 28. In Peril 4.

ROCKFORD.—GRAND OPERA HOUSE (T. J. Erwin, manager): York State Folks pleased good house April 15. Viola Allen in In the Palace of the King 17; S. R. O. audience pleased. Maloney's Wedding Day 21; fair house. A Merry Chase 24. Richards and Pringle's Minstrels 28. The Great White Diamond 29.

LINCOLN.—BROADWAY THEATRE (Cosgitt and Foley, managers): Kinodrome Moving Pictures April 14-19 to fair business. Local Band Concert (benefit High School) 18 to full house. A Breezy Time 21 to good house; poor co. William Owen 6 will close season.

JOLIET.—THEATRE (William H. Hubbiser, manager): Viola Allen in In the Palace of the King April 18 to S. R. O.; performance good. The Belle of New York 18 to capacity; performance well received. The Hottest Coon in Dixie 19 to light house; performance poor. The Gaiety Girl 26.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): A Romance of Coon Hollow April 17 to medium business. Pittsburg Orchestra 19 to capacity. Kennedy's Players 21-26 opened to satisfactory business.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Price-Arlington co. April 17-19 canceled. Pollard's Australian Juvenile Opera co. 21 pleased fair sized audience with A Gaiety Girl. Carpenter's Quo Vadis 22; fair performance and house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Knobs o' Tennessee April 15 to good and appreciative audience. Brooke's Marine Band 17 to crowded house, under auspices of Co. M., I. N. G..

KEWANEE.—McCLURE'S OPERA HOUSE (Thomas McClure, manager): For Her Sake April 14; good business and performance. Quo Vadis 17; fair house. A Thoroughbred Tramp 21 to good business. Walker Whiteside 23. A Breezy Time 2.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): A Thoroughbred Tramp April 15; business and performance fair. Faust 17; business poor; performance good. Fanny Hill's Burlesquers 23. A Breezy Time 25. The Climbers 30.

CLINTON.—RENNICK OPERA HOUSE (J. C. Galliher, manager): Knobs o' Tennessee April 16; medium house pleased. Fannie Hill's Burlesquers 17; performance very poor; light house. Lewis' moving pictures 19; good pictures and audience. A Breezy Time 22.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Brooke's Band April 21; fair house; excellent concert. Waifs of New York 22. A Romance of Coon Hollow (matinee) 23. Fogg's Ferry (return) 26. Knobs o' Tennessee 1. Ewing-Taylor co. 5-10.

MATTOON.—THEATRE (Charles Hogue, manager): A Cavalier of France April 16 pleased fair house. Brooke's Chicago Marine Band 18 delighted fair house. A Romance of Coon Hollow 19 pleased fair audience.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): A Romance of Coon Hollow April 18; good performance and house. Terre Haute Stock co. 2. William Owen 13.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Howard-Dorset co. opened for week 21 in Roanoke to large audience. Eight Bells 28. John Drew 29.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee): The Climbers April 29. Viola Allen 5. Eight Bells 8. James K. Hackett 9.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): A Romance of Coon Hollow April 21; good performance; crowded house.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, owner): The Belle of New York April 17; large and pleased audience. Walker Whiteside 25.

BUSHNELL.—OPERA HOUSE (George C. Klein, manager): Local Concert April 16. A Breezy Time 26.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Dark.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, manager): Walker Whiteside, supported by Lelia Wolstan and a well balanced co., presented The Merchant of Venice to large audience April 16. Star, as Shylock, gave an interesting portrayal, and Miss Wolstan, as Portia, appeared to advantage. Lawrence Ewart, Herbert Sears, William Clifford, Katharine Beuteau, and Gertrude O'Malley deserve special mention. Robert McWade in Rip Van Winkle 22 to fair audience; support not strong; play adequately staged. Richard Carvel 24. James K. Hackett 29. Tim Murphy 30. Dickson's Humpty Dumpty 2, 3. Shore Acres 10.——THE GRAND (E. L. Kinneman, manager): A Breezy Time 19 to packed house; performance thoroughly enjoyable; clever specialties. Midnight in Chinatown 23. Bijou Burlesquers 26. A Romance of Coon Hollow 1. Flints, hypnotists, 5-10.——ITEMS: Marion is certainly a Mecca for tent shows. Hough and Huston's Lilliputian Circus, a local enterprise, opens 24 for five performances.—The Wallace Circus opens at Peru 28 and comes here 29.—The Bailey Shows, another local enterprise, opens for three days 1.—The Gentry Dog and Pony Shows are billed for 2.—The Sipe Dog and Pony Shows are booked for 6.—The date for the Mardi Gras, given by the U. R. K. of P., has been announced as 19-24.—The Philharmonic Society gave its eighth musicale 16 in the Auditorium of the Conservatory to a large and appreciative audience.—G. S. Johnson and H. J. B. Arthur, of St. Louis, together with local parties, are canvassing Elwood soliciting subscriptions for the purpose of building a new $35,000 Opera House there.—Members of the Conservatory classes gave a delightful concert at the Christian Temple 18. A large audience was present.—A preliminary concert was given at the Grand by the Indiana Association of Music Teachers' 22. Admission was by invitation only, and the theatre was filled. Klarissa Koons, of Muncie, was the soprano; Hugh R. Gibeny, of Indianapolis, violinist, and Edward Ebert-Buchlem, of Danville, pianist. The Association will hold its Silver Jubilee here June 24-27, and the festivities will embrace twelve concerts given by the best musical talent in the State.—The Marion Fouave team will give several entertainments throughout the State, the first at Indianapolis May 30. Blanch McKinney and Sadie Sherman will assist, the former is a soprano and the latter an elocutionist.—Ground will be broken in a few days for the new Elks' Home.—The Indiana will close its season May 10.—John S. Mauley, formerly of Marion, has accepted a position as press agent with the Sipe Dog and Pony Shows.

W. E. SIDDONS.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Summers, manager): The Telephone Girl April 14 pleased good house. Dave Lewis good. Stuart Robson 24. Virginia Harned 28.——AUDITORIUM (Harry G. Summers, manager): Decker and Veronee's Stock co. 15-19 to good business; audience pleased. Plays: A Nutmeg Match, The Golden Giant Mine, In the Castle of the King, Peck's Bad Boy, Wife for Wife, and The James Boys in Missouri. Kathryn Kidder 3.——ITEMS: Louis Haslanger, of this place, a member of the Old Homestead Quartette, has returned home. He has re-engaged with The Old Homestead co. for next season.—A brass band was organized at Mishawaka 16.—Sadie Kirby, of this place, has been engaged as soloist for a concert to be given in Elkhart 30 by the Trumpet Notes Band, under the auspices of the Elkhart Lecture Association.—Adrian C. Gornell, proprietor of the Cornell Concert co., is here and will commence rehearsals for his Summer season, opening at South Bend about May 1.—Si Plunkard will play at Century Theatre, Mishawaka, 25.—Henry Austin Adams lectured to the students in Washington Hall, at Notre Dame University, 21 on "Cyrano de Bergerac."—Elbert Hubbard, of East Aurora, N. Y., lectured in the Auditorium Theatre 21 to capacity.—Miss Weller, of New York, will give a virtuous entertainment in the Century Theatre, Mishawaka, 28, auspices of L. O. T. M. The same entertainment was put on by her at the Irwin Theatre, Goshen, 9, 125 people taking part.

H. GAIL DAVIS.

BEDFORD.—NEW STONE CITY OPERA HOUSE (F. X. Johnson, manager): A Cavalier of France April 19; good performance and house. A Texas Steer 21; good co.; S. R. O. audience. Mozart's Symphony Concert co. at First Christian Church 22 (lecture course); good and pleased house.——ITEM: Jule Walters, of Slide Trached fame, recently purchased a forty-acre tract of land near here, and will convert it into a park, where vaudeville performances will be held during the Summer.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): A Run on the Bank April 9 to crowded house; satisfactory co. Maloney's Wedding Day 21 to S. R. O.; audience pleased. James Boys in Missouri 3.——ITEM: The Orpheus Club is rehearsing for an entertainment to be given 1, 2, under the direction of Professor Albert Cook. Mr. Cook is leader of Ames' Union Band.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Grand Opera House Ushers' Minstrels April 16 pleased good audience. A Romance of Coon Hollow 17 to good business. Andrew Robson in Richard Carvel 19 was well received by large house. Grand Stock co. opened Summer season 21 in All the Comforts of Home; co. strong; capacity business.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Jesse James April 14 failed to please topheavy house. The Hottest Coon in Dixie 17 satisfied well filled house. Boston Lyric Opera co. 19 failed to appear. Richard Carvel 22. Kline's cinematograph 25, 26. Virginia Harned 29. Humpty Dumpty (return) 30.

FORT WAYNE.—MASONIC TEMPLE THEATRE (F. E. Stouder, manager): Holden Comedy co. April 14-19 to good business. A Breezy Time 21 to fair house. The Game Keeper 23. Andrew Robson 26. James K. Hackett 28. Veronee Stock co. 29-3. Maude Adams 4. May Irwin 8. Blanche Walsh 12. The Climbers 17. Viola Allen 15.

EVANSVILLE.—GRAND (C. J. Scholz, manager): Richard Carvel April 18 to medium house. The Explorers 22 are superseded by The Burgomaster. Viola Allen 9.——PEOPLE'S (C. J. Scholz, manager): Waifs of New York satisfied good house 20. Maloney's Wedding Day 27. Nick Carter 29.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, manager): Labadie's Faust April 17; excellent production; good business. Packard, cartoonist (lecture course) 29. High School Commencement 9. U. T. C. 19.——MASONIC OPERA HOUSE (Calvin Wissler, manager): Dark.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, manager): Andrew Robson, supported by competent co., presented Richard Carvel to fair house April 17. Black Patti's Troubadours drew well 19; performance satisfactory. Roney's Boy's Concert co. 21 to good audience. The Burgomaster 24.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (M. R. Wysor, manager): The Volunteer Organist April 15 pleased good house. Victor Herbert's Pittsburg Orchestra 16 delighted immense audience. Arizona 18 merited the good business it received.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Bryan's Comedians April 17-19 pleased large houses. Plays: The American Hunter, A Hot Time, and The Burglar. Quo Vadis 8. Stowe's U. T. C. 10.

KOKOMO.—SIPE THEATRE (George Sipe, owner; C. H. Havens, manager): Labadie's Faust April 14; good co.; large business. Midnight in Chinatown 22. Richard Carvel 23. Hon. John Grigsby (return) 25. Kennedy's Players 5-10.

ALEXANDRIA.—OPERA HOUSE (Otto and Markave, managers): The Star Boarder April 18 to light business; fair performance. Midnight in Chinatown 21 to small house; performance unsatisfactory. Season closed.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Nick Carter, Detective co. April 16-19 in Nick Carter, What Happened to Brown, The Vendetta, and The Late Mr. Early; performances and business fair. Stowe's U. T. C. 26. Local 1.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Lyman Twins in A Merry Chase April 19; good house not pleased. The Village Postmaster 22. A Romance of Coon Hollow 29. Walker Whiteside 5.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): 81 Perkins April 8; S. R. O.; co. good. Bryan's Comedians 14-16; S. R. O.; co. good. A Breezy Time 23. Faust 2.

ANGOLA.—CROXTON OPERA HOUSE (P. Croxton, manager): Madame Elsie De Tourney in Mary Queen of Scots and Romeo and Juliet April 14, 17; star good; support and house fair. Quo Vadis 9.

NEW CASTLE.—ALCAZAR OPERA HOUSE (S. F. Brown, manager): Kidnapped in New York April 15 to large and pleased audience. The Star Boarder 17; good house; performance poor.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Kidnapped in New York April 16 pleased large house. The Gamekeeper 22.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): A Cavalier of France April 24 postponed.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): The Star Boarder April 19 to fair house.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor): A Breezy Time April 17; full house; fair co. Labadie's Faust 28.

FRANKFORT.—COLUMBIA THEATRE (J. J. Augbe, manager): Arizona April 18 pleased large audience. A Mother's Heart 28.

WINCHESTER.—OPERA HOUSE (C. E. Magee, manager): Labadie's Faust April 24.

INDIAN TERRITORY.

CHICKASHA.—WAGNER OPERA HOUSE (H. E. Burt, manager): Marie Fountain Theatre co. April 14-19 in The Gambler's Wife, The Tigress, The Vendetta, Doris, Dangers of a Great City, Comrades, and The World Against Her; fair performances.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Reaping the Harvest April 23. Edna and Wood 24 failed to appear.——ITEMS: Marian Stone, formerly of Eldora and Marshalltown, visited her mother at Rock Rapids 18, afterward returning to New York city preparatory to joining the James Neil co.—The old Arie Opera House at Boone is being torn down to make way for a new house to be built this Summer and to be known as the New Arie.—The Davenport Elks are planning a big street carnival for the week of June 23, among the attractions being the Bostock-Ferari attractions.—The manager of Electa Clifford, of Chicago, may bring action against the Choral Club, of St. Paul, because the singer was not permitted to sing the soprano part in "The Creation" 8, for which she was engaged.—A unique feature of the Padgrowski engagement at Cedar Rapids was a number of vacant seats that hopkins had purchased on speculation and did not sell.—Manager and Mrs. Henderson, of Greene's, Cedar Rapids, are enjoying a trip on the Mississippi on the house boat of Millionaire Lamb and wife, of Clinton.—The Minnesota Glee and Mandolin Club returned 13 from a trip through the Dakotas, and as far north as Winnipeg, Man.—One of the Ft. Dodge, Ia., papers recently announced that that place was named after Beulah Dodge, one of the Salvation Army lassies in The Belle of New York co. The new honor was worn becomingly until the lady learned that the city recently celebrated its semi-centennial anniversary.—The Floyd Williams Dramatic co. has gone to Eldora, Ia., to reorganize for the Summer season to play carnival and fair dates.—The senior class of the State University will give a three-ring circus in place of the annual class play in June, the event covering commencement week.—E. J. Hingtgen, formerly of this county is with John Arthur and the Clayton New York Stock co. He writes that he lost his trunks and wardrobe in a fire at Ellsworth, Kan.—Manager I. L. Stuart has been re-elected manager of the Olympic Opera House at Hampton, Ia.—Ex-Manager J. C. Crockett, of the Wisner, at Eldora, returned here 19 from Des Moines, where he has been acting as Clerk of the House of Representatives since Jan. 1, in conjunction with his wife he will run the City Book Store here.

F. E. FOSTER.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harington and Co., managers): The Wrong Mr. Wright April 17 to fair audiences; Harry Beresford effective in the title-role and ably assisted by a clever co. Fischer's Band (local) 18; large house. The Great White Diamond 22. The Climbers 23. A Breezy Time 29. Eight Bells 2.——ITEM: Ed Andrews, of the Andrews Opera co., is drilling a large chorus to assist in the presentation of Faust at the big musical festival to be given in May.—Charles Beach, of the Chicago Symphony Orchestra, was in town 19 to arrange for the early appearance of his organization at the Burlington Coliseum.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Murray Comedy co. April 14-19 in The Black Flag, Nature's Nobleman, A Gambler's Wife, Reaping the Whirlwind, Forgiven, Chiselers, and John Martin's Secret; satisfactory performances; fair houses. Flints, hypnotists, 21-26 to good houses. Arizona 28. Blanche Walsh 3. Myrkle and Harder co. 12. May Irwin 21. Kinodrome Pictures 28-31.——COATES OPERA HOUSE (Frank W. Coates, owner): Dark.——CASINO: Reape Under Valentine (amateur) 20; packed house.——STOUT AUDITORIUM (Y. M. C. A., owners): Mrs. Cande Hamlin lectured 19 to fair house.——TURNER HALL: Dark.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Climbers April 16; big house; fine production; one of the best cos. of season. Misses Eustace, Giroux, and Barry, and Messrs. Capper and Kent especially good. A Hunted Daisy 18; fair performance and house. Reaping the Harvest 19 to good business. Anna Eva Fay (return) opens 21 for week. Maude Adams 29. The Dairy Farm 30.——ITEM: Mary E. Robertson, the young woman who managed the Cherokee Opera House the first part of this season, and who is now employed as a stenographer here, contemplates returning to Cherokee.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John R. Henderson, manager): Dickson and Mustard's Humpty Dumpty April 16; large house; specialties good, particularly that of the Brothers Rossi. The Climbers 14 packed house. Charles Kent, James Carew, Fred W. Peters, Jennie A. Eustice, Marion Berg, and Marion Giroux deserve special mention; co. throughout strong. Padgrowski 16; S. R. O. Richards and Pringle's Minstrels 17; packed house. Eight Bells 30. The Kinodrome 1-3. Kathryn Kidder 5. Blanche Walsh 6. The Volunteer Organist 9. The Chaperons 10.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, manager): Chase-Lister co. closed successful week April 19. The Wrong Mr. Wright 21 to small audiences. Harry Beresford proved a capital comedian. Rose Hubbard was captivating as the female detective, and rest of co. very good. Pollard's Australian Juvenile Opera co. in The Gaiety Girl 22 deserved better business. Some very promising youngsters in the co. Beggar Prince Opera co. 24-26. Myrkle and Harder co. 28-3. Eight Bells 5. Blanche Walsh 7. The Chaperons 12 will close season.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): Harry Beresford in The Wrong Mr. Wright April 18 to fair business; excellent performance. Elks' Minstrels (local) 22 to S. R. O.——ITEM: Hale Hamilton and wife (Jane Oaker), of the James K. Hackett co., are in the city and attended the Elks' Minstrels 22.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): James L. McCabe in Maloney's Wedding Day April 17 to fair audience. The Wrong Mr. Wright 20 pleased good audience. Richards and Pringle's Minstrels 21; performance fair. The Great White Diamond 24. Chase-Lister co. 27-3.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, manager): G. W. Pardley's Minstrels April 16; poor co.; specialties good. Aunt Jerusha 17; good co.; fair business. Reaping the Harvest 21; good co.; fair business. Chicago Opera co. 25. Nip and Tuck 28, 29.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Harry Beresford in The Wrong Mr. Wright April 15 to fair business and deserved packed house. Dairymple Comedy co. opened for week 21 in Miss Sincerity to S. R. O. Eight Bells 29. The Chaperons 6.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, managers): Beggar Prince Opera co. April 17-19 to La Mascota, Said Pasha, and Girofle-Girofla to good business; excellent co. Madden's Mayrmakers 21-23 opened in Bachelor's Hall; good house; fair co. The Wrong Mr. Wright 28.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jones, manager): Passion Play pictures (W. M. C. A. Junior) April 16; good attendance pleased. Warner Comedy co. 21-26. The Flaming Arrow 30. The Chaperons 15.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, manager): Chicago Opera co. April 18 in The Music Master; poor house and co. Rutford Dodge 28. Elijah Brown, lecturer, 6.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): The Sweet Girl, Wright April 24. The Chaperons 29.——ITEM: Manager Brown has begun to excavate for the addition to the theatre.

SPENCER.—GRAND OPERA HOUSE (C. W. Crawford, manager): Ole Olson co. 21-26. Warren Noble co. 5.

MISSOURI VALLEY.—NEW THEATRE (W. M. Harmon, manager): Courtney Morgan's Dad Texas April 15 to big business; good performance.

OSKALOOSA.—MASONIC OPERA HOUSE (W. M. Fitz, manager): Old Arkansaw 8. The Chaperons 16.

FAIRFIELD.—GRAND OPERA HOUSE (O. P. Drake, manager): Frank Cosgrove in Faust April 22; light business; good performance.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Wrong Mr. Wright April 22. Florist Rector, violinist, 23.

ALGONA.—CALL OPERA HOUSE (J. W. Wadsworth, manager): Beggar Prince Opera co. in Said Pasha April 21 to full house; good performance.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (C. T. Crawford, manager): Reaping the Harvest April 14 pleased fair audience. Thomas Fitch and Myrtle Chapman led the cast and were well supported by John Romaine, Madeline Treligan, Nellie Carmen, Juliette Fazio, George Howe, Harold Shaw, William Warren, and William Phinney.—John Arthur in An Enemy to the Queen 15 found our public apparently not largely interested in paying to find out what happened to her royal subjects. Those who did attend were generous in applauding the star and his support, which he rather outclassed, though Ruth McCullough, Alice Clarke, Estelle Pearl, Edna Lawrence, Charles Paquiere, and Lawrence Dunbar did well. Two Little Waifs 16 garnered a goodly gathering; performance proved surprisingly satisfactory. A. S. Guard and Helene Carrall won first honors, Gertrude Gilbert, Cora Denrah, Nell Gibson, Frank Wallace, Charles Gardener, C. T. Hart, J. D. Murphy, Francis Pierce, and Stanley and Lolita Lamb (the little waifs) merit mention. Old Arkansaw 22. The Climbers 23. Hanford Dodge 28.——ITEM: The Grand Opera House, that has so long been practically idle, will be opened the coming season. E. S. Brigham, of the Gillis Opera House, Kansas City, and Arthur Kane, city editor of the Topeka "Capital," both well known in theatricals, and popular in this city, have leased the property for ten years, and announce that they will at once begin remodeling. Everything is to be new but the walls; a new and adequate steam plant will be installed, smoking rooms and ladies' reception rooms are planned for the first and second floors, new carpets, new scenery, and new dressing-rooms will be put in; the walls will be handsomely frescoed and decorated in plastic relief, a new curtain (that will rise and fall without any hitches) will be hung, a new system of wiring and lighting, all over the house, will be added, fire escapes and exits are to be rebuilt, new seats put in, the entrance remodeled and a front external balcony and a porte cochere for stormy weather added. All of which changes have long been needed, and when made will put the Grand on an equality with the best theatres in America, as it has one of the largest stages ever built, is on the ground floor, facing on a broad street, with electric cars passing, and has a public alley on the other two sides, and a private one on the fourth, making it the safest theatre I have any knowledge of. Here's all success to Jay Rose, the Grand and the new managers.

THOMAS B. HYATT.

WICHITA.—CRAWFORD THEATRE (S. L. Harding, manager): Wilbur-Kirwin Opera co. (return) April 14-19: LA. O. Operas: The Queen's Lace Handkerchief, The Bohemian Girl, The Fortune Teller, Lady of the Slipper, The Beauty Stone, Le Mascotte, Girl from Paris, Daughter of Chimpen of Normandy; capable co.; audiences pleased. Rentzner in Louisiana 21. Wm. Redmond Opera co. opened for week 21 in The Christian. The Daisy Opera co. 28. Fischer Comedy co. 29. Fogg's Ferry 30.——ITEM: Manager Harding has booked Cohan's Minstrels for 17.——FOLLY OPERA HOUSE (W. H. Hyde, manager): Pederewski 14 to large and appreciative audience.——ITEM: Pauline Stevens, of this place, joined the Wilbur-Kirwin Opera co. here.—W. H. Kohnle, comedian of the co., retired from the cast 17, and will join the Wilbur Opera co. for the same line of work.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): The Three Musketeers April 14; fair house pleased. Hunting for Hawkins 16; good business and co. Other People's Money 18; crowded house and co. pleased. Nellie Overcast co. opened for week of 21 to S. R. O.——ITEM: Jack Sawyer, advance agent for Other People's Money, was taken ill here and was unable to leave for ten days. He then left for Chicago, preferring his connection with the co. He was succeeded by E. J. Johnson.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Harris Cunningham, manager): Old Arkansaw April 20; large audience; performance pleasing. Frank G. Tower and Francis Owen scored, and the rest of good co., including Frank Blanchi, Percy Benton, Minnie Hermann, Ruth Cressir, and Maude Payne, deserve honors.——ITEM: Irma Hawkins has returned to Chicago after a few weeks' visit with relatives here.

NEWTON.—NEW BADSDALE OPERA HOUSE (Grant Johnston, manager): Other People's Money April 19 to full house; good performance.——ITEM: The performance of A Day and a Night last week was for the benefit of the park, Hardy Ross, who was under the direction of F. T. Hoffmann and F. P. Geis, of Omaha.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Monroe-Lorraine Other People's Money April 14 pleased full house. Lorraine Lester scored. Jessie Ish was well received by good house. Two Little Waifs 19 canceled. Ninth Kansas U. S. Infantry Band Quartette 21. The Sweetest Girl in Dixie 22 and 23. Lyceum 24.

PITTSBURG.—OPERA HOUSE (W. V. Bell, manager): Nelson-Miller co. April 14-19 to fair business; audience pleased. Old Arkansaw 19 pleased packed house. Opera co. 24-26.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, manager): Reaping the Harvest April 16; co. fair; business poor. Hortense Neilson 18, 19 in Under Two Flags and The Octoroon; very capable co.; deserved better houses.

INDEPENDENCE.—AUDITORIUM (R. Blasier, manager): Dark.——OAK PARK THEATRE (G. Tebrank, manager): Opens 7 with the Ashley Rush Stock co.

FORT SCOTT.—DAVIDSON THEATRE (Harry G. Brisch, manager): Hortense Nielsen in Under Two Flags, Carmen, and The Octoroon April 17-19 to light business. Uncle Josh Spruceby 24.

JEFFERSONVILLE.—NEW AUDITOR

Waits of New York 18 to small and disappointed house.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, manager): Spelling Match, Public School vs. Citizens (benefit Library), April 18; big house. Jesse James 22.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Lillian Tucker co. opened for week April 21 in Roanoke to good business; co. very good.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, manager): Katie Emmett in Waits of New York April 21; fair house; co., on the whole, poor.

MORGANFIELD.—GRAND OPERA HOUSE (Clark and Quirey, managers): Dark:

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (H. Erlich, manager): Braunig Dramatic co. April 13-19 in A Man of Mystery, The Inside Track, Nick Carter, A Guilty Mother, The Prodigal Wife, James Boys, and The Dalton Gang pleased fair houses. Rentfrow's Jolly Pathfinders 20-26.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, manager): A Breezy Time April 14 closed season to fair house; satisfactory co.——ITEM: House will reopen Oct. 1.

MONROE.—OPERA HOUSE (I. Sugar, manager): Ideal Opera co. April 24-26.——AUDITORIUM (Tom Stewart, lessee): Dark.

FRANKLIN.—AUDITORIUM (Abel and Borah, managers). Dark.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): King Dodo April 18, 19 to capacity; co. excellent. Leon Herrmann 21 to big business. At the Old Cross Roads 22 was well received. Ward and Vokes in The Head Waiters 23 to S. R. O. Florodora 24-26. Morocco Bound 28. A Cup of Fortune 29, 30. The American Girl 2. R. H. Sothern 3. Barbara Frietchie 7. Quadum Club Minstrels 15. Frank Daniels 17.——KOTZSCHMAR HALL (Harold Bauer in piano recital 18 was well attended. George Grossmith 22 pleased large house.——ITEMS: Elsie Livermore gave a delightful musicale at the Columbia 22 to a large audience.—Edward J. Sullivan, business manager of James O'Neill co., that closed its season in Connecticut last week, arrived at his home here 19. He reports having had an excellent season. Julius Cahn denies that Jefferson Theatre had been sub-leased for the coming Summer.—Guelma Baker, of the Florodora co., will be the guest of her cousin, Mrs. George J. Edwards, during her engagement here 24-26.—James W. Ashwood, an old-time member of the 1403 co., is spending a few weeks in Portland.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Robert B. Mantell and cast co. presented Hamlet, Romeo and Juliet, and Richelieu to large and pleased audiences April 11, 12. Leon Herrmann, assisted by A. J. McWatters, Grace Pearl, and Lena Tyson, vaudeville artists, delightfully entertained big audience 18. Edmund Breese Stock co. closed week to fair business 19. Plays: The Mysterious Mr. Bugle, When Greek Meets Greek, A Scrap of Paper, The Merchant of Venice, The Great I Am, and The Shamrock and the Rose. Florodora 21, 22; fine co.; packed houses. Aubrey Stock co. 28-3. Side Tracked 5. Barbara Frietchie 6. The American Girl 7. Thomas Jefferson 10.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): King Dramatic co. closed successful five days' engagement April 19, having presented last half of week, Lost in London, A Guilty Mother, A Man of Mystery, The Sporting Duchess, and A Ward of France. Deserving mention are Lawrence Grattan, Billie De Vanlie, and Little Lovy Stetson. Town Topics 23. At the Old Cross Roads 22. Castle Square Stock co. 28-3. Barbara Frietchie 5. King Jolliby (local) 7-9. May Fiske co 12-17. Ernest Elton co. 21, 22.——ITEMS: William Everett, formerly of the King Dramatic co. here 15 as manager.—Katherine S. Ingraham, musical director of the Phelan Stock co., arrived home 21 and will remain until the park season opens.

AUGUSTA.—OPERA HOUSE (David Owen, manager). Aubrey Stock co. April 21-26 pleased good audiences in The Palace of the Czar, The Fire Patrol, Devil's Island, A Kentucky Romance, Money Mad, Camille, Lost in London, Under Two Flags, and A Child of Fortune. Florodora 28 pleased largest audiences of season. Maude Lambert and Isadore Rush deserve special mention. The Cap of Fortune 29, 30. Edmund Breese Stock co. 28-3.——TOGUS OPERA HOUSE: At the Old Cross Roads 23 to full house.

LEWISTON.—MUSIC HALL (Charles Hathaway, manager): Aubrey Stock co. closed good week's business April 19, having presented Under Two Flags, The Fire Patrol, Camille, Devil's Island, A Kentucky Romance, An Irish-American Outlaw, Money Mad, A Child of Fortune, and Lost in New York. The Show Girl 28, 29. At the Old Cross Roads 30. May Fiske co. 28-2.

BATH.—COLUMBIA THEATRE (Oliver Moses, manager): Lester Novelty co. April 18 failed to please small house. The Lesters and Jacobs and McCue deserve mention. Haven of Gotham Burlesquers 22 entertained fair audience. Edmund Breese Stock co. opened for four nights 28 to S. R. O.; strong co.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Gideon Bruchman, lessee): Harvey's Minstrels April 19 to fair matinee and large night audience; poor performance. A Poor Relation 21 to good business; fair co. Si Plunkard 19; fair business and co. Thelma 21 to fine business; fair performance; pretty stage setting. Robert Downing in The Gladiator 23 pleased them. Robert Mantell in Richelieu 24. Belasco Stock co. in repertoire 28. Belasco Stock co. in repertoire 28. Grace George 29. Rebel Dyers co. 30-2. Columbia Comic Opera co. 5-10.——ITEM: The Lassie-Mikkette Trio, of this place, have left for Chicago, where they will join the John Robinson Circus, that opens its season 26. Hugh Kirk, of the trio, has been the property-man at the Academy of Music for the past three years, and the best wishes of many friends go with him.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Robert Downing April 18 failed to appear. Thelma 22; fair house; pleased. Naughty Anthony 23. Payton Sisters co. 13-14.

FREDERICK.—CITY OPERA HOUSE (F. P. Elmer, manager): Robert Downing in The Gladiator April 21 to fair audience; excellent co. Naughty Anthony 29.

MASSACHUSETTS.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Quincy Adams Sawyer (return) April 18 to capacity. Carling Giles made hit. S. A. T. A. R. Minstrels (local) to S. R. O 21; excellent performance.——ITEMS: L. D. Bates, manager of the Opera House, has been confined to his home by illness for several weeks, but is now out again.—Improvements are being made at the open air theatre at Mayflower Grove, that will open a season of vaudeville May 30.

HARRY MANSFIELD.

NORTH ADAMS.—EMPIRE THEATRE (Maurice Callahan, manager): A Thoroughbred Tramp April 19 pleased good audience; fine performance; crude; good specialties. Keller Stock co. 21-26. Plays: The City of New York, Dora Thorne, A Woman's Honor, Monte Cristo, Gypsy Queen, The Octoroon, U. T. C., and Jo. James; pleasing specialties. Alma Chester co. 28-3.——RICHMOND THEATRE (W. P. Meade, manager): Florodora 18 pleased, although co. could be improved; house crowded. Morocco Bound 1. Kyrle Bellew 2. Jefferson De Angelis 5.——ITEMS: The Father Mathew Dramatic Club is rehearsing another play, to be presented in May.—The Hike entertained the members of the Schiller Stock co. 22. A pleasing programme was carried out.—The stage hands' ball is arranging for a banquet to be held in the near future.—Manager Meade, of the Richmond Theatre, is arranging for a season of vaudeville at Mount Valley Park during the Summer. Last season music space there was very successful.—The Empire may have a few weeks of light opera before the weather gets too hot, there being a demand for some Summer entertainment.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gillilan, manager): Alma Chester co. closed profitable week April 19. Plays: The English Rose, The Red Cross Nurse, The Secret Hell, A Woman's Redemption, As in a Looking Glass, A Knight of Honor, The Lady of Lyons, Her Husband's Ma, and Little Girl. Mrs. Parks was warmly received by good house 21 in A Bit of Old Chelsea and The Unexpected. Mrs. Hatch; support uniformly excellent. Sadly throwing as Gladys Lorriner did promising work. Another double bill was presented by Henrietta Crosman 23 in Nance Oldfield and Madeline; the excellence of the performance warranted better house. R. H. Sothern 1. Primrose and Dockstader's Minstrels 2. Kyrle Bellew 5.

LYNN.—THEATRE (Frank G. Harrison, manager): At the Old Cross Roads April 18, 19; performances satisfactory; good business. Ward and Vokes in The Head Waiters 21 to capacity; excellent performance. Hood Wilson 22 made hit. Klaw Sunstarr 23-24. Georgie Gidney made hit. Klaw Sunstarr 23-24. Georgie Gidney made hit. Klaw Sunstarr 23-24. Georgie Gidney

—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Quaker Girl (by 2d co.) played to business that matinee; good co. Fay Foy (by home talent) week of 14. First half of the week, Hoyt's Ben's Row of Flats opened to a matinee of 1,500 people, and the remainder of the theatre was taxed at each performance. Stuart W. Kelly, Billy Barry, Jerry Sullivan, Jack McVeigh, Ott Brothers, and Dickerson, The Night Before Christmas 24-26. James 1-3.

SARATOGA SPRINGS.—THEATRE SARATOGA (Murdock Sisters, managers): Devil's Auction made its annual visit April 19 and was welcomed by overflowing house. The Royal Box 20. Hoops of Gold 21. Peck's Bad Boy 22. The Night Before Christmas 23. Maids, Wives, and Widows 24. Bill (return) 25.——BROADWAY THEATRE (George D. McNulty, manager): Theatrical Mechanical Association's first annual benefit to Al. Hayman's All-Star Minstrels.——ITEMS: The Broadway, since the new management took possession, has been cleaned and renovated.—Woolley and Gorham, of the Grand Union Hotel, have completed arrangements with Victor Herbert whereby his Pittsburg Orchestra will give two concerts each day at the hotel during the Summer.—The Hudson Valley Railway Co. makes two important announcements: First, the engagement of Herbst's Band and Orchestra, of Troy, N. Y., as a feature of its Kayaderosseras Park from June 30 to Sept. 6, concerts to be given every morning and afternoon; second, J. W. Gorman, the amusement director of Boston, Mass., has assumed the stage-management and vaudeville will be given every afternoon and evening.

ELMIRA.—LYCEUM THEATRE (M. Bela, manager): The Bostonians in Maid Marian April 17; R. R. O.: one of the best productions ever offered by this organization. Henry Clay Barnabee, George D. Frothingham, Allen C. Hinckley, MacDonald Darrington, Grace Van Studdiford, and Adele Rafter were seen to special advantage. Edward Johnson assumed the role of Robin Hood—his first appearance upon any stage—and made a favorable impression. William Faversham in A Royal Rival 21; large house. Mr. Faversham, Edwin Stevens, Ralfe Edwards, Isabel Irving, and Maude H. Fisher scored. A Jolly American Tramp 22; fair house. Frank O'Neill, of this place, furnished much of the fun. Adelaide Thurston gave the third performance of At Cozy Corners to fair house 23; the new play has many elements of strength. Frank X. Rose, Homer Weldon, Fred G. Berry, Sadie Strathman, Minnie M. Allen, Lillian Wood, Marion Holcomb, Will D. Gilson, and Henry Knight furnished capital support. On the Suwanee River 24. Arizona 28. Wilbur Opera co. 29-3.——AUDITORIUM (R. R. Grady, manager): C. A. Barbour 21; large house.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): On the Suwanee River April 18 to small house. Rogers Brothers in Washington 19. The Devil's Auction to good business 21. The Bostonians in Maid Marian to big house 22; drawing fine. The Night Before Christmas 23 deserved better house. Clifton children made hit. The Royal Box 24. Willian Faversham 25. The Royal New Yorkers 26. William Faversham 28. The Royal Box 29. Pirates of Penzance (local) 1, 2. Kyrie Bellew 3. Franklin Carpenter co. 5-10. Maude Adams 14. R. H. Sothern 16.——ITEMS: George McClumpha, manager of the Amsterdam Opera House, was here 18.—John A. Himmelein, manager of Himmelein's Ideals, will pass the Summer at his cottage, Kelly Island, Lake Erie. White in New York recently he purchased a handsome yacht.—Professor William G. Matthew is rehearsing The Pirates of Penzance.—Treasurer Charles G. McDonald, of the Van Curler Opera House, has leased the circus grounds here. The first show will be Forepaugh and Sells Brothers' Circus June 5.

GLENS FALLS.—EMPIRE THEATRE (J. A. Robins, manager): Wisconsin April 17; good attraction; business excellent. Devil's Auction 18 pleased to-heavy house. Louis Mann and Clara Lipman in All on Account of Eliza 19 pleased small audience. William Faversham 21. The Gallery Boys 23. Kyrie Bellew 24. Hi Henry's Minstrels 25. Peck's Bad Boy 28. Local 9-10. Maude Adams 14. Andrew Mack 17.——ITEM: The Lackman-Carr Stock co. is in town organizing for a Summer tour through the principal towns of New York and Vermont. Complimentary to their regular season. The co. includes Rosalie Chalmers, Belle McDonald, Charles Newman, Thomas Currier, William White, James Coates, Katherine Lackman, Irene Lackman, Professor Korb, and William Ryan Carr. The co. is under the management of Mr. Lackman. In the repertoire will be Her Bitter Atonement, A Soldier's Sweetheart, The Planter's Wife, The Corner, The Deacon's Troubles, Old Reminiscences, and Cosie.

GLOVERSVILLE.—DARLING THEATRE (Will K. Gent, manager): Richard Golden in Old Jed Prouty April 18; small audience; excellent performance. Henrietta Crosman presented for the first time her new double bill, Mauve Oilcloth and Madeline, a two-act tragedy by Mrs. W. K. Clifford, 21; stage settings fine; co. and business good. Minstrels (local) 22; R. R. O. Louis Mann and Clara Lipman in All On Account of Eliza 23; full theatre pleased. The New Yorkers 24. A Runaway Girl 25. The Princess Chic 1. Mauve Acres 3.——KASSON OPERA HOUSE (A. L. Gould, manager): Bartley Campbell's play, The Galley Slave, was well revived by the Ernest Elton co. 24; co. well received; scenery good; Cecilia Castella, Richard Pitman, Dreiya Sillie, Julia Bachelder, Maud Norton, Charles Dade, and Charles Whitemore Gibson were seen to especial advantage; George Holt and William Revells also good. The Royal Box 28.——ITEMS: During the performance of All On Account of Eliza Miss Shipman fainted several times.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Bela, lessee; R. J. Goodwin, manager): Stetson's U. T. C. April 16; R. R. O.; good performance. Our New Minister 17 pleased good audience. A Jolly American Tramp 12; biz business; fair attraction. Klark-Seaville co. 14-19 in A Country Kid and A Silent Pupil; poor pleased fair houses. Mildred Holland in The Power Behind the Throne (return) 19 to R. R. O. Adelaide Thurston 23. Mabel Paige co. 28. 29-3. Our New Minister (return) April 29.——ITEM: The street car strike in this city has at last been settled and indications are bright for a very prosperous season at Odeon Theatre. Beatrix Parker, the popular ticket seller at the Samuels, has been engaged for the same position at the Celoron Theatre.

SYRACUSE.—WIETING OPERA HOUSE (M. Bela, lessee; J. L. Kerr, manager): Rogers Brothers in Washington to R. R. O. April 16, 17. The Bostonians 24. The New Yorkers 29. Otis Skinner 2.——GRAND OPERA HOUSE (Shubert Brothers, lessees; C. H. Plummer, manager): The Minister's Daughter 17-19 drew well. On the Suwanee River was well presented to good houses 21-23. McFadden's Row of Flats 24-26.——ITEM: A Summer stock season will be inaugurated May 5, with Secret Service as the initial bill. The co. includes Edwin Merdaunt, Minna Phillips, Edwin Holland, Seymour Rose, Richard Stirling, J. H. Montgomery, Ada Curry, Mabelle Turnelle, and Lillian Diz, with Marcus Moriarty as stage director.

ORISKANY.—NEW THEATRE (F. W. Lloyd, lessee; Ralph W. Stoddard, manager): Thomas Jefferson and company co. presented Rip Van Winkle 11 to crowded house. David Harum 21 to good house. Out of the Fold 22. Hi Henry's Minstrels 24.——ITEM: Ralph F. Stoddard took the management of the theatre, succeeding H. J. Farnum, who joined a road co. as business-manager after performances 11. Mr. Stoddard was for the past six years dramatic writer for the "Daily Star," and at present is editor of the Oneonta "Leader." Ferdinand Tursell, city bill poster, retains his position as advertising agent under the new management.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): Ernest Elton co. April 28, 29. Hi Henry's Minstrels 5.——ITEM: P. W. Barry, who for the past three years successfully managed Union Opera House, has disposed of his interests in the theatre to W. T. Bennett, proprietor of the Entrance Hotel. Mr. Barry has always aimed to give the public the best attractions obtainable. He expects to leave here in the near future, and will carry with him the best wishes of the community for a successful business future.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Louis Mann and Clara Lipman in All on Account of Eliza April 18 to good house; pleasing performance. Dan Daly in The New Yorkers 19 to large house; good co. Little Irene Myers co. opened for week 21 to good business. Plays: The Electrician, The Stowaway, New York Day by Day, The Power of Money, Through the Breakers, War on Women, The White Rat, Under Two Flags, The Brand of Cain, and The Two Orphans; good co. A Fatal Wedding 30. Arizona 1. Alphonse and Gaston 10.

BINGHAMTON.—STONE OPERA HOUSE (J. P. S. Clark, manager): Irene Myers co. in The Electrician, The Two Orphans, The Stowaway, The White Rat, Through the Breakers, The Brand of Cain, The Power of Money, New York Day by Day, and War on Women to good business April 14-19; excellent co. Rapper Charters and Ed Bailey scored. A Runaway Girl pleased large audience 21. Devil's Auction drew well and satisfied 22. Stetson U. T. C. 23 to large house. Kyrie Bellew 25. Hi Henry's Minstrels 28. The Fatal Wedding 29.

CORNING.—OPERA HOUSE (R. C. Game, manager): On the Suwanee River April 17 pleased fair house. A Royal Prisoner 19 failed to appear. Louis Mann and Clara Lipman in All on Account of Eliza 21 delighted medium house. The Night Before Christmas 22 satisfied good house. Cohens Wheelmen's Minstrels (local) 23; big house; excellent programme. Out of the Fold 28. The Masked 29, 30. The Fatal Wedding 2, 3.——ITEM: Grace Greete is visiting relatives here.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (C. B. Sweet, manager): Williams College Dramatic Club gave a creditable performance of The Private Secretary 18 to small house. The Bostonians in Maid Marian 21; excellent performance; fair business. The event of the season was the appearance of Henrietta Crosman in Mauve Oilcloth, and a new two-act tragedy by Mrs. W. K. Clifford entitled Madeline

St. Peck's Bad Boy 28. Irene Myers co. 29-3. Old Dan Tucker 4. Stuart Robson 10.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Chas. Payton Stock co. closed week of good business April 19; co. excellent. The Royal Box 21; co. excellent; business fair. Minstrels (local), benefit Public Library, 24, 25.——LISCOMB OPERA HOUSE (George C. Liscomb, manager): Dark.——ITEM: Mrs. Charles Coghlan and Gertrude Coghlan came from New York 21 to witness the performance of The Royal Box presented by Le Roy Pellatier's co.

FREDONIA.—GRAND OPERA HOUSE (L. N. Starr, manager): Mildred Holland in The Power Behind the Throne April 19; R. R. O.; excellent performance. Bennett and Moulton co. to fair house 21-26; performances satisfactory. Plays: The Captain's Mate, A Daughter of the South, The Pay Train, Under Two Flags, A Bowery Courtship, Orphans of New York, and At the Hour of Nine. Gorton's Minstrels 1. My Girl 6.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, manager): On the Suwanee River April 19 to big business; performance satisfactory. Out of the Fold 21 (Elks' benefit); good audience; excellent performance. William Faversham in A Royal Rival 22 to fair audience. The Bostonians in Maid Marian 23 to large and pleased house. A Runaway Girl 24. Hi Henry's Minstrels 25. The New Yorkers 29. Kyrie Bellew 29.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Louis Mann and Clara Lipman in All on Account of Eliza April 22 to big house; stars well received; audience pleased. Dan Daly in The New Yorkers 26; star well received; co. good. Miss Laughlin, assisted by Mr. Cameron in specialty made hit. Out of the Fold (ushers' benefit) 24. A Runaway Girl 28. A Runaway Match 29. Elks' Minstrels 30. The Princess Chic 2. Our New Minister 3.

ONEIDA.—THE MUNROE (E. J. Preston, manager): Are You a Mason April 17; good business; excellent performance. Hi Henry's Minstrels 23 to R. R. O.; first part handsomely staged and solos well rendered. Specialties by Hi Henry, Corrigan and Dove, J. A. Probost, Cook and Hall, Viola Abt, Billy Clark, and the Brothers Bard received much applause. Allen Villier co. 28-3.

OSWEGO.—RICHARDSON THEATRE (Hennocksburg Brothers, lessees; J. A. Wallace, manager): In Old Kentucky April 16; fine house; pleased. Out of the Fold 18 (ushers' benefit) fairly pleased; crowded house. Himmelein's Ideals 21-23 opened in Wife for Wife to full house. Otis Skinner 28. Arizona 30. Frankie Stock co. 5-10.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Out of the Fold April 17; fair house; good co. Hi Henry's Minstrels 19; full house. Jefferson De Angelis in A Royal Rogue 23; very large house pleased. C. V. Clarke, of this place, was warmly greeted. Louis Mann and Clara Lipman 28. Himmelein's Ideals 28-3.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees; H. J. Sternberg, manager): Frankie Stock co. closed successful week April 19. Plays: Forty-nine, The Strange Adventures of Miss Brown, and An American Princess; good co. Stetson's U. T. C. 22; big house. Are You a Mason 23; fair house pleased.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Are You a Mason April 15; excellent performance; large house. Frankie Stock co. 21-26 opened to good business and pleased. Plays: My Friend from India, Pawn Ticket 210, Forty-nine, An American Princess, and The Strange Adventures of Miss Brown.

HUBBARDSVILLE.—OPERA HOUSE: The Royal Box April 23; strong co.; large audience. Ned Howard Fowler, Pearl Landers, Miss Dunlap, Taylor Granville, William S. St. Clair, and Charles Betram good. Shiller Stock co. 28.

AUBURN.—OPERA HOUSE (E. S. Newton, manager): A Jolly American Tramp April 22 to good house. Louis Mann and Clara Lipman in All on Account of Eliza 24; big business. Arizona 29. The Princess Chic 30. The New Yorkers 1. Peck's Bad Boy 2.

PERRY.—AUDITORIUM (Cole and Stainton, managers): Stetson's U. T. C. 21 to R. R. O.; fair co.; specialties good. Our New Minister 30.——ITEM: The first matinee ever given here 30 proved a success.

LYONS.—MEMORIAL THEATRE (Burt C. Gilmana, manager): A Jolly American Tramp April 26. My Girl 3. Twenty-seventh Regiment Band Minstrels (local) 6. Dilger-Cornell co. 12-17.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafford and Sawyer, managers): An Actor's Holiday April 19; fair house; performance good. Moving pictures 28.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Don't Tell My Wife April 16; good performance; light business. Are You a Mason 19; good performance; light business. A Runaway Match 28.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Porter J. White and Olga Verne in Faust April 17; first-class performance; good business.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Jefferson De Angelis in A Royal Rogue April 18; good co. and house. A Jolly American Tramp 25. Peck's Bad Boy 1. Wilbur Opera co. 5-10.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Hi Henry's Minstrels April 22; satisfactory performance; good house. A Runaway Girl 23; good performance and house.

PEEKSKILL.—CRYPTIC THEATRE (E. B. Hirsch, manager): Bijou Stock co. April 17-19; fair audience and co. Peck's Bad Boy 22; large house pleased. Season closed, will reopen in August.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Jefferson De Angelis in A Royal Rogue April 22 pleased fair audience. Faust 28. Our New Minister 29.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Out of the Fold April 22 pleased large audience. Langdon McCormick, Thomas McLarnie, and Sylvia Bidwell excellent.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbone, manager): Are You a Mason April 22 to fair business.

WARSAW.—IRVING OPERA HOUSE (E. B. Baker, manager): A Jolly American Tramp April 21; good performance and business.

WHITEHALL.—MUSIC HALL (H. C. Jellson, manager): Dark. Theatre is undergoing Spring repairs. New scenery is being painted.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): Old Dan Tucker April 17 failed to appear. Maude Hillman co. 28-3.

BATAVIA.—DELLENGER OPERA HOUSE (E. J. Dellinger, manager): White's Faust April 21 pleased good house. Shore Acres 7.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Peck's Bad Boy April 26. A Homespun Heart 28. Keler 7. Sousa's Band 15.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Dark.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, manager): Dark.

WATTEAWAN.—OPERA HOUSE (Miss Dibble, manager): Bijou Opera co. 1-3.

NORTH CAROLINA.

DURHAM.—OPERA HOUSE (Hackney and Fraaland, managers): Payton Sisters co. April 22-24 cancelled. The Rivals (amateurs) 29.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Harry Ward's Minstrels April 15 to a large and pleased audience. The Rivals (amateur) 28.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Eleventh Hour April 18; small house; mediocre performance. Rose Coghlan in Forget-Me-Not 21 to light house; star and support excellent. The White Slave 23. Blanche Walsh 24. Field's Minstrels 1. Stetson's U. T. C. 3. Way Down East 7. Nathan Hale 12.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Minnesota Glee and Banjo Club April 18 to good business; enthusiastic audience. Rose Coghlan in Forget-Me-Not 17; satisfactory business. Blanche Walsh 21. The White Slave 25. Field's Minstrels 28. Stetson's U. T. C. 30.

MANDAN.—OPERA HOUSE (W. D. Kearnelly, manager): McEwen, hypnotist, April 21-23. Barlow Brothers' Minstrels 30. Cusgrave Orchestra 16.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Rose Coghlan in Forget-Me-Not April 16; good house; fine performance. Stetson's U. T. C. 29.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): The Theory Path, a play adapted from the German by Emil Hoch, lately of the Empire Stock co., received its first presentation April 28. The theme of the drama hinges on the love of a mother for her erring son, whom she shields at the expense of the innocent. Emil Hoch has a part that he is thoroughly familiar with, that of a blue old man. The rest of the cast did fairly well, all things considered. The play has many strong situations, and with a little pruning would "make good."——LYCEUM THEATRE (Frank Burt, manager; George W. Stevens, business-manager): Perry Stock co., which is to be the Spring feature, made a very favorable impression in Hazel Kirke 20-22. Albert Perry made a good Dunstan, Maude Claire Shaw a sweet and lovable Hazel, Walter Creighton a handsome and manly Lord Travers, Lillian Douglas a charming Dolly, and Hume Gibbons a humorous Pittacus; play carefully staged.——BURT'S THEATRE (Frank Burt, manager; George W. Stevens, business-manager): A Ragged Hero to good houses 17-19. Peck's Bad Boy to fair business 20-22.——EMPIRE THEATRE (J. H. Garson, manager): The stock co. revived Under the Red Robe 20-26 to full houses. Stage-manager Dean was tendered a bouncing benefit 23.

C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Lee M. Roda, manager; G. C. Miller, business-manager): The Princess Chic, under the auspices of the Local Police Benevolent Association, April 17; R. R. O. Hubert Wilke, Maude Lillian Berri, Edna Floyd, Edward S. Metcalfe, W. A. Lawrence, and Nell McNeil excellent in leading roles; opera handsomely staged and costumed. Walker Whiteside in Heart and Sword, at matinee, and The Merchant of Venice in evening, 18 to fair business. Star ably supported.——PARK THEATRE (Harry E. Feicht, manager): Cracker Jacks Burlesquers 17-19; R. R. O.; specialties pleasing. The Mayo Sisters, who are Daytonians, were well received. Holden Comedy co. opened for week to fair business 21; co. good. Quo Vadis 28-30. Just Struck Town 1-3. The Great White Diamond 5-7. Utopian Burlesquers 8-10 closes regular season.——ITEMS: Barney Gilmore was a visitor here 21.—John W. Moore, the advance agent for Quo Vadis, was here 22.

J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Barney Gilmore in Kidnapped in New York April 16 to fair business. Those worthy of inducement for good work were Barney Gilmore, Sherman Wade, Albert Edwards, Tony Pearl, Harry Montgomery, Harry Price, Robert Wilson, Major Laird, Miss and Lillian Shirley, Regina Donnelly, Ada Wagner, Ada Thayer, and Baby Virena Thayer. Hibernian Minstrels (local) 23.——ITEM: George E. Pierce, after a pleasant month in Chicago with professional friends, has returned home.

WILLIAM H. McGOUN.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Haverly's Minstrels April 10 to large and pleased audience. George Wilson, Eddie Master, George Morgan, Edwin Platt, Marion and Pearl, and Garden and Sommers carried off the honors. The Telephone Girl 12 to big business; fair performance. Winfield Douglas, Margie Ford, Frank Blair, George Austin Moore, Mabel Hite, and Pearl Redding deserve mention. Sammis-Jackson Concert co. 18 to capacity; excellent attraction. Himmelein's Imperial Stock co. 21-26 opened to big business in Wife for Wife and continued to fair business in A Man of Mystery, The Electrician, Soldiers of Fortune, the Sins of the Night, and The Veteran. High School Lecture 29. The Girl from Chili 1. The Crystal Slipper 5. Black Patti's Troubadours 6. A Homespun Heart 7. Scottish Reformation (local) 8, 9. The Great White Diamond 10. Vogel's Minstrels 22.

DELAWARE CITY.—OPERA HOUSE (Wolff and King, managers): Kidnapped in New York April 23; good business and performance. Baby Virena carried off the honors. Barney Gilmore, Sherman Wade, Albert Edward, Pearl and Montgomery, Harry M. Price, Major Laird, Regina Donnelly, Miss Shirley, Ada Wagner, Ada Thayer, and Lillian Shirley deserve mention. Carpenter's Quo Vadis 1.——ITEMS: Park G. Byers left April 29 to join Wallace's Circus.—Mr. Eugene La Rue left to join the American Stock co., of Mobile, Ala., 18.—George Cotter, of the Big Record Stock co., is here ready to commence rehearsals for the Mizelli Brothers and Donaldson Stock co.—Your correspondent and wife at Columbus, O., 21, the guests of the Walter L. Main Shows and enjoyed the performance very much.

GREENVILLE.—TRAINOR'S OPERA HOUSE (E. A. Dorman, manager): Kidnapped in New York April 17 to R. R. O.; good performance. Barney Gilmore, Albert Edward, Tony Pearl, Regina Donnelly, Miss Shirley, Ada Wagner, Lillian Shirley, and Baby Virena good. The Game Keeper 21 pleased good house. Smith O'Brien, Stanley Johns, Walter Campbell, Thomas J. Smith, Lonette Babcock, Margaret Johns, Eva Lewis, and Baby Madeline deserve mention.——ITEMS: The Whitney Brothers, musical artists, are home after a successful eight weeks' engagement.—Robert O. Connor has joined the Castle Square Opera co.—Isaiah Stover, of A Runaway Girl co., is here.—Montgomery and Pearl, of the Kidnapped in New York co., were guests of the Whitney Brothers 17.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): Gilmer-Foeller Dramatic co. April 14-19; fair business in The Sign of the Crucifix, The Woman in Black, Ten Nights in a Bar Room, A Child of the Night, Down in Maine, The Convict's Son, Miggie, the Waif, The Prince of Liars, East Lynne, Our Little Minister, The Indian, Kathleen Mavourneen, The Vendetta, and Waifs of New York; specialties by De Hollis and Vallora, George Tracy, Fred Burk, Mae Belle Fowler, and Emma Bolton. Madame Modjeska and Louis James in Henry VIII 21; co. strong; scenery fine; large audience. Arizona 22 to large and pleased house. The Gypsy Cross 24. The Princess Chic 25. On the Suwanee River 26.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Himmelein's Imperial Stock co. April 7-12; good co. and business. Man'selle 'Awkins 15 to good house; well balanced co.; costumes and scenery fine. Nettie Stacey, Carolyn M. Hamlin, Norma Lee Tour, May Bordeaux, Gladys Houghton, Daisy Clinton, Birdie McGowan, Harry W. Wilson, J. J. Claxton, Herbert Ballinger, Eddie Smith, C. C. Patterson, and Max Rosal deserve special mention. Miss Stacey and Mr. Claxton carried off the honors. Madame Rose D'Erina and Mr. G. R. Vernon (Sousa Lecture Recital), Local Benefit 17. The Princess Chic 24.

AKRON.—NEW COLONIAL THEATRE (M. Reis, proprietor; John R. Pierce, manager): The Cowboy and the Lady April 18; good co. S. Miller Kent, Bayley Holmes, C. Blanche Rice, and Nora O'Brien deserve special mention. Madame Modjeska and Louis James in Henry VIII; co. good; medium house. The Gypsy Cross 22 satisfied fair audience. Miss Rob White 24. Adelaide Thurston 28. Stuart Robson 29. Grace George 30.——GRAND OPERA HOUSE (T. K. Albaugh, manager): A Runaway Match 17 satisfied fair audience. Kidnapped in New York 28. Himmelein's Ideals 28-3.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, manager): Two Merry Tramps April 16 pleased large audience. The Gypsy Cross 17; poor house; fair performance. Fenbury Stock co. (return) opened 21 in The Red Cross Nurse to R. R. O. Under Two Flags and Roanoke 22, 23, followed to large and pleased houses; strong specialties. Marie McNiel, cornet soloist, scored hit. W. F. Crockett, Rose Winchester, Beatrice Burke, J. H. B. Mullarkey, and Johnny Philliber deserve special mention. Richard Carvel 28.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Fenbury Stock co. closed week April 19 to crowded house. Plays: The Red Cross Nurse, Roanoke, Under Two Flags, Just Before Dawn, The Two Orphans, In the House of Too Much Trouble, and Jesse James. Specialties by W. F. Crockett, Rose Winchester, Beatrice Burke, T. W. Howells, J. H. B. Mullarkey, Marie McNeil, and Johnny Philliber. Walker Whiteside 28. Richard Carvel 2.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, manager): Victor Herbert's Pittsburg Orchestra April 26. Black Patti's Troubadours 30.——HAMMOND'S OPERA HOUSE (R. Hammond, manager): Old Fiddlers' Contest (local) 15; R. R. O. A Country Kid (local) 18; good attendance. H. Adamson, C. Wilson, F. E. Huffman, L. Nugent, Gertrude Wilson, E. Stone, Sam Ash, Lizzie and Lettie Delony, and Lizzie Wilson deserve mention.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, manager): Martin's U. T. C. April 16 to R. R. O. A fair sized audience was pleased with the presentation of Old Innocence by Tim Murphy and his co. (return) 21. Walker Whiteside 30.——FOUNTAIN SQUARE THEATRE (C. J. Gross, manager): Fair audiences enjoyed Gus Sun's Minstrels 17. Elliott Brothers' horizontal bar performance fine. Bowery Burlesquers 28.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Adelaide Thurston in Sweet Clover April 4 to fair business; excellent performance. Boston Lyric Opera co. in The Bohemian Girl 7; light business; performance pleasing. Mabel Day deserves special mention. The Heart of Maryland 8. German Dramatic co., of Cincinnati, 9. Trans-Atlantic Burlesquers 10. Chicago Comedy co. 14-19.

MARION.—GRAND OPERA HOUSE (Charles B. Perry, manager): Robinson Comedy co. April 14-19 in The Vagabond, In Old Carolina, In Idaho, Esmeralda, and Two Irish Hearts to fair business. The Gypsy Cross 21 to poor business but great satisfaction. Bowery Burlesquers 22 pleased good house. Kidnapped in New York 28. Stuart Robson 28. A Thoroughbred Tramp 29. Richard Carvel 1.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Breckling, manager): The Cowboy and the Lady April 17 pleased large audience. U. T. C. 18 to capacity. Miss Rob White 21 to one of the largest audiences of season. Adelaide Thurston 28. A Thoroughbred Tramp 29. Richard Carvel 30. Mildred Holland 3. Himmelein's Imperial Stock co. 5-10. Vogel's Minstrels 12. Tim Murphy 15.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Trambill, manager): Carpenter's Quo Vadis April 17 to large and pleased audience. James A. Young, C. H. Farnham, and Lillian Lancaster deserve mention. Where the Laugh Comes In 18 cancelled. A Cavalier of France 2.——CITY HALL AUDITORIUM: Doctor of Alcantara 2, benefit G. A. R. Encampment Fund.

CANTON.—THE GRAND (M. C. Barber, manager): Madame Modjeska and Louis James delighted large audience April 18 in Henry VIII. Tim Murphy in Old Innocence 19 to good business; performance very satisfactory. Arizona 21; large house pleased. Miss Rob White 23 to capacity. Mildred Holland (return) 25. Grace George 1. The Bostonians 2.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Erwood Stock co. April 14-19 in The Power of Gold, Master and Man, The Blue and the Grey, The Westerner, Under Two Flags, and Devil's Gulch Mine; fair business; capable co. June Mora, as Cigarette, in Under Two Flags, is entitled to praise. Gorton's Minstrels 24.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): A Runaway Match April 16; very good performance; small house. Miss Rob White 22; large audience; co. and scenery first class. Carner Stock co. 28-2, except Mildred Holland 30.

FINDLAY.—MARVIN OPERA HOUSE (John Moores, Jr., manager): The Cowboy and the Lady April 16 to good business; performance pleasing. Two Merry Tramps 18 to R. R. O.; audience satisfied. Arizona 19 to fair business; good performance. A Run on the Bank 24. Grace George 2.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, managers): Quo Vadis April 18 to very large and appreciative audience; production good. James A. Young, Lillian Lancaster, and C. H. Farnum deserve special mention. Gus Sun's Minstrels 23.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Ollie Akerstrom co. April 21, 22, in My Oriental Friend and The Doctor's Warm Reception; performances and business good. A Poor Relation 23. Si Plunkard 7.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): Gus Sun's Minstrels April 23 pleased good house. Si Plunkard 29 will close season.——ITEM: Opera House will probably be under new management next season.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Mildred Holland 5. Vogel's Minstrels 9.——ITEM: A new advertising curtain by the Thompson Scenic Co., of Detroit, has been placed in the theatre.

NEWARK.—AUDITORIUM (J. R. Roschraugh, manager): The Princess Chic April 19 pleased large house. Black Patti's Troubadours 28. The Great White Diamond (benefit Stage Hands) 9.

PIQUA.—PIQUA OPERA HOUSE (C. C. Senk, manager): Barney Gilmore in Kidnapped in New York April 11 to excellent business; performance and specialties good.

MASSILLON.—NEW ARMORY (William R. Lloyd, manager): Elks' Minstrels April 23, 24. Mildred Holland (return) 29. Whose Baby Are You 1. Vogel's Minstrels 16. Fight Balls 21.

DELPHOS.—SHEETER'S OPERA HOUSE (Carl Bettinger, business-manager): Two Merry Tramps April 15 to R. R. O.; fair performance. A Wise Woman 3.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Ollie Akerstrom April 17-19 to good business; co. very good. Gus Sun's Minstrels 21; fair business and co. Walker Whiteside 1.

MARIETTA.—AUDITORIUM (L. M. Lacha, manager): The Princess Chic April 21; very large audience; fine attraction. (M. G. Seipel, manager): Gus Sun's Minstrels 24.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): McKinley Pictures April 14.——ITEM: Manager Monahan has added a new drop curtain and cottage set to the theatre equipment.

BRYAN.—JONES OPERA HOUSE (MacPhail and Mallory, managers): Sixth Regiment Band Minstrels April 18; good performance and business. A Run on the Bank 21; excellent performance to R. R. O.

UPPER SANDUSKY.—McCONNELL'S AUDITORIUM (Doctor R. N. McConnell, proprietor): The Gypsy Cross April 16; very good co.; fair audience. The Crystal Slipper 28.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, manager): Dark.——GRAND OPERA HOUSE (F. C. Morgan, manager): Gus Sun's Minstrels April 22 pleased poor house.

UHRICHSVILLE.—CITY OPERA HOUSE (Slavin and Van Ostran, managers): Record Stock co. April 14-19 to fair business. Phil Peters 24-26. Brevard Stock co. 12-17.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Kidnapped in New York April 26. Quo Vadis 2 closes season.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Durbing, magician, April 28.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Mildred Holland April 28.

FREMONT.—OPERA HOUSE (Heim and Harper, managers): Gorton's Minstrels April 21 pleased fair house. Mildred Holland 2.

GALION.—CITY OPERA HOUSE (S. R. Rhodes, manager): The Gypsy Cross April 19 pleased large audience. Gus Sun's Minstrels 1 closes season.

GALLIPOLIS.—THEATRE (Bryan and Martin, managers): A Poor Relation April 28; good performance; poor business. Si Plunkard 2.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Tim Murphy will close regular season 12.

TIFFIN.—NORLP'S OPERA HOUSE (C. F. Collins, manager): Stuart Robson April 28.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Human Hearts April 21.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Season closed.

NAPOLEON.—OPERA HOUSE (J. M. Bergen, manager): Si Perkins cancelled. Quo Vadis 6.

KENT.—OPERA HOUSE (D. H. Green, manager): The Gypsy Cross April 22. My Girl 23.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Chaney, manager): Dark.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Sanford Dodge and capable co. in Dorcas and The Three Musketeers April 16, 17. Buddie Mr. Dodge, Bella Zoe Lesile and Emily Lo Fabre deserve special mention. In Louisiana 19; good co. Todd Jackson's work above the average.

SHAWNEE.—OPERA HOUSE (W. G. Redier, manager): Krause-Taylor co. April 14-19 in Lights and Shadows of a Great City, Partners for Life, The Immigrant, Dr. Jekyll and Mr. Hyde, and Jesse James; good performances and business. Frank Durant deserves special mention.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): The Mikado (local) April 15, 16 and 19 pleased large audiences. Lee Van Winkle made hit. Krause-Taylor co. opened for week 20 in Lights and Shadows to R. R. O.

KINGFISHER.—GRAND OPERA HOUSE (C. P. Wickmiller, manager): In Louisiana April 19; fair co. and business. Leonora Jackson, violinist, 28.

STILLWATER.—GRAND OPERA HOUSE (L

LONDON.

Gillette Shifts to Shaftesbury—Arizona Moves to the Princess—Mercedes Produced.

(Special Correspondence of The Mirror.)

London, April 19.

Spring, which long has delayed its proper coming, has at length come in with such a gush of beauty that even London looks lovely. It is such mornings as this on which I have the privilege to pen this letter, that make one fully understand why the Bard Browning even while in beautiful Italy wrote his exquisite lyric, "Oh, to be in England, now that April's there!"

All this, of course, though pleasant for poets, painters, and pilgrims, is not particularly pleasant for play-runners. I regret to say that for the past week or two receipts at the theatres and even at the music halls, which are always the last to suffer, have dwindled and dwindled, even into vanishing point. Did time and space permit—which they don't—I could narrate to Mirror readers harrowing tales concerning nightly "returns."

The only theatres still doing big business are the Lyric with Madeline Lucette Ryley's sweet play, Mice and Men, which registers its one hundredth performance next Friday; and Ben Hur at Drury Lane. Ben Hur not only received fresh impetus from the attacks and arguments concerning it in the religious press, but this week it had another boom from a visit from King Edward, who not only went to see it but saw it from the pit. Of course, His Graciousness did not actually pay his monarchical half-crown, or pass in free and sit among the pittites. His Kingship's reason for going in the pit was that Manager Arthur Collins thought that his Sovereign could see the great chariot race better from that part of the house, so he at a few hours' notice rigged up a little impromptu royal box in the pit, much to delight of the pittites, albeit, some of their half-crown seats were thus cut into.

It will doubtless interest American playgoers and professionals to know that Ben Hur has been considerably attacked by the London religious press. It is but fair to say that these attacks are for the most part leveled at the piece not so much because it is a stage-play (we have mostly outgrown that sort of thing), but because it contains several references and a couple of incidents connected with sacred matters. As I told you last week, I personally, although strongly objecting to irreverence on the stage or anywhere else, did not find these references in Ben Hur jar upon me so much as they apparently did upon some. At the same time I hold that any such references are always risky and are certainly sure to offend many playgoers. Moreover, it has to be said that now that the rooted prejudice that so long was manifested against the stage by large numbers of those who profess and call themselves Christians is dying out, and these very people have begun to take to playgoing, it seems a foolish thing, to say the least of it, to give them fresh cause to denounce the theatre and all its work. I verily believe that both General Lew Wallace (here's wishing him many happy returns of his birthday last Thursday!) and adapter William Young have been in no sense irreverent in intention. At the same time it might be good business (as I have before suggested to those concerned) to cut out the supposed Passing of the Redeemer in the last act. Indeed, this last act, with its business concerning lepers and so forth, could very well be eliminated altogether. The play really finishes with the big chariot race. Doubtless, however, the management might say (or think) that this very argument concerning the "religious" element in Ben Hur is helping to form the big business I have mentioned. Personally, however, I think that it is the chariot race, so wonderfully contrived, that is the chief factor in the crowd-drawing.

The first journal to start this attack on the alleged irreverence in Ben Hur was the *Daily News*, which has, under the new régime of Cadbury, the Chocolate King, become even more "religious" than hitherto, though more comprehensively tolerant than in its old strictly Nonconformistic days. It is this paper which has started its new arrangements by suppressing all racing tips and betting news. That the *Daily News* (whose first editor was Charles Dickens) is not unswervingly consistent, however, is shown by the fact that twice of late it has (whether by accident or design) published notices of Sunday night play productions and of certain very secular Sunday concerts. The attack on Ben Hur's references to sacred matters has been continued by such avowedly theological journals as the *Christian Globe* and the *Church Times*, not to mention several others. The *Church Times*, which has a dramatic critic of its own, who evidently is quite as well acquainted with the British drama as he is with the British Bible, wrote quite a well reasoned and common-sensible article, which, while regretting the use of the "religious" business of the play, most carefully and conscientiously reviewed the play, giving due credit to the good intentions of all concerned.

The King during the week also gave Charles Wyndham a friendly lift by going to see his new production at his new theatre—namely, J. Douglas Morgan's The End of a Story, which was vouchsafed unto us a few hours after I last mailed you. I am afraid that the cherry Charles, brightest of comedians though he be, will need this royal life, for to tell you what Charles Hawtrey was wont to call in one of his most lying characters, "the simple, beautiful, straightforward, manly, unadulterated truth." The End of a Story will not bring Wyndham glory. Its subject and dialogue are both cast on what we used to call in England London *Journal* lines. That is to say, its tone is like the ultra romantic surgery-sentimental-high-falutin stories, which in that ancient periodical were wont to delight the cookmaids and similar servitors in the early sixties.

Wyndham acts splendidly as a man, whose wife disappeared in her early married life—a fine sympathetic fellow who conceals the aching of his heart under a veil of cheerfulness. Mrs. Bernard Beerd, returning to the stage after too long an absence, gives a splendid impersonation of that long absent wife, who, after a very wicked life in the interim, is anon tracked to the Paris Prefecture of Police, after which she incontinently drowns herself in the neighboring Seine so as to become a lovely corpse in the recently enlarged morgue. Mary Moore looks as radiant as ever in a series of sweet frocks, and indeed everything was done that could be done to give The End of a Story a good beginning. But I fear it will not last long, and that—but that is another story, as Mr. Kipling would say.

One new play has scored a big success this week. This is The Betting Book, a powerful and exciting new anti-gambling melodrama written by Sutton Vane. The Betting Book was splendidly produced by Manager Isaac Cohen on Monday at the Pavilion, Whitechapel. With its robberies, forgeries, starvations, suicides, and murders, all caused by the inordinate love of betting and other gaming, the play, when it is transferred to your nation, as it is sure to be, will undoubtedly achieve as big a success as it has on our side.

On Thursday we had another new play. It was a very little one, but very tragic for its size. It was, as a matter of fact, by your excellent novelist, T. Bailey Aldrich, and was entitled Mercedes. This Spanish tragedietta—as one may call it—has long been known here on its literary form. As produced at the Royalty for a special matinee, it panned out as a strong fragment, so strong as to make one emulate poor, young Oliver Twist and ask for more. The heroine was enacted by a Miss Leigh, who had the same name part as this heroine. She looked lovely, but had not sufficient acting power for so strong a character, especially for the scene where the ill-fated Mercedes, her grandmother, her nameless baby, and her now repentant lover all die of the poisoned wine which the Spanish villagers have considerately left about for the entertainment of the French invaders. Julius Knight scored as the French officer, who, like the man in the ballad, loved and rode away.

The Eccentric Club, so well known and so much liked by players from your side, gave its annual Ladies' Afternoon at the Hotel Cecil on Wednesday, when many American citizens and citizenesses attended. Among the Americans who assisted in the fine four hours' entertainment were Maude Courtney, the sweet singer from the Palace Theatre; Laura Burt, in a very clever turn; Madame Belle Cole (great), Helen Mar, and Lil Hawthorne. J. M. Polite Lunatic Sullivan came along, but was afraid to try his throat because it had been so bad.

William Gillette ended his phenomenally successful Sherlock Holmes season at the Lyceum last Saturday night when he made a short but excellent oration of thanksgiving for favors received some time ago, it was arranged and announced that Gillette should, on the following Monday, take Sherlock Holmes to the Kennington Theatre. Owing, however, it is said to an Edinburgh contract which he could not get out of, he went off on Sunday to the Scottish capital instead. His place at the Kennington, one of the loveliest of our suburban theatres, was taken by Julian Royce, who has been playing Sherlock with the Gillette-Frohman North touring company. Royce was considered every whit as good as Gillette in the part, still naturally a good many Kenningtonians complained at Gillette's absence.

I learn that instead of embarking forthwith for America, after his provincial tour, Gillette will in all probability return to the West End to play Sherlock at the Shaftesbury, from which house All on Account of Eliza will anon be shifted hapily to the Royalty from which theatre Are You a Mason will depart next Friday. Charles Frohman withdrew The Girl from Maxim's from the Criterion a few nights ago. Next Saturday he will withdraw that equally unsavory play, The Princess' Nose from the Duke of York's, and will replace it a day or two later with a revival of The Gay Lord Quex. The Apollo will close to-night, and Kitty Grey will disappear pro tem. Paul Reuben's new musical play, The Three Little Maids is expected at the Apollo on May 3. Speaking of the Apollo, its eccentric but deuced shrewd proprietor, professionally known as Henry Lowenfeld, was married yesterday for the second time.

Arizona, which was to have ended its London run at the Adelphi next Saturday, in order to make way for Olga Nethersole with Sapho, will, it is just settled, replace the not too successful Dr. Nikola at the Princess'. Isabel Jay, of the Savoy, was married on Wednesday to Young Henry Cavendish. Frank Lambert, professionally known as "Lydia Dreams," lost his wife by consumption this week. I regret to have also to record the serious illness of Marguerite Fish (once "Baby Benson") the clever wife of clever Charles Warren.

Hall Caine has just settled for Beerbohm Tree to produce his play, The Eternal City, at Her Majesty's in the Autumn. Big things are being contemplated as to cast and mise-en-scene. Of all these matters I will give you full details next week when things are more settled. I may tell you, however, that Caine was anxious to bring over your fine actress, Viola Allen, for the character of Roma, but unhappily Viola cannot come.

When your extensive impresarii, the Messrs. Liebler, produce The Eternal City on your side in the early Fall, Caine will go over to superintend rehearsals before the London production of the play, which was written, I may tell you, a year before the novel.

Sir Henry Irving, who reappears in Faust at the Lyceum next Saturday, is now all right again.

Gawain.

SAID TO THE MIRROR.

J. W. Gillespwaithe: "John L. Kearney and Alf Grant are not members of the Hunting for Hawkins company."

John Landelin: "Will you please correct the statement that W. C. Masson has leased the Teck Theatre, Buffalo, N. Y., for the Summer. Mr. Masson will be stage director for the Teck Theatre Stock company, engaged by me. No lease has been given to any one."

Nellie Lewis Marcotte: "Regarding the statement made by Nelson Lewis, who says he does not know of a Mrs. Nelson Lewis, I am, and have been for seven years, Mrs. Nelson Lewis, and have a letter, written to me several days ago, by Mr. Lewis. I have been a professional for nearly ten years, but at the birth of my son, Nelson, three years ago in March, I retired and resumed parts only last January. I am known to Corse Payton, Etta Reed, and George Henry Trader as Mrs. Nelson Lewis."

Harry C. Clayton and Nellie Liebert: "Please deny the published report that we have been married. We are not and do not intend to be."

OBITUARY.

Mrs. George Holland (Catherine De Luce Holland), widow of the elder George Holland and mother of Edward M., Joseph, and George Holland, died at the Hotel Belvidere in this city on April 25, aged sixty-nine years. Funeral services were held from the Little Church Around the Corner on April 27, the Rev. Dr. George H. Houghton officiating, and the remains were placed in the receiving vault at Kensico Cemetery. A quartette composed of Van Rensselaer Wheeler, Mackenzie Gordon, Eugene Cowles, and Edward Stanley sang at the funeral ceremony, and many prominent players were present or sent floral tributes. When the elder George Holland died, in 1870, Joseph Jefferson and E. M. Holland called upon the Rev. Dr. Sabine, then pastor of a church in Madison Avenue, to request his offices at the funeral. Dr. Sabine, however, upon learning that the deceased had been an actor, declined to hold services in his church, and referred the applicants to "the little church around the corner," where arrangements were promptly made. Thus came into being the name that has clung ever since to the Church of the Transfiguration, so dear to the hearts of all the players in the land.

Frank L. Yerance died in this city on April 19 from an internal abscess. He had been ill for more than a year. Mr. Yerance made his first success at the age of seventeen in the role of Hamlet. During his career he played important roles in the companies of Lewis Morrison and Ada Gray, Charlotte Thompson, John McCullough, George S. Knight, Rose Lisle, Claire Tuttle, and many others. He was forty-five years of age at the time of his death. He is survived by his mother, his wife (Claire Tuttle), and a brother. The funeral services were held at his late home in this city on April 22, and the remains were buried in the family plot in Greenwood Cemetery.

Frederick Collins, a well-known light opera chorus man, and for the last four years the librarian of The Bostonians, died at his home in New York on April 22, of blood poisoning. Mr. Collins became ill about three weeks ago while on the road, being poisoned by a slight pin scratch. He was forty years old and had had a long career on the stage. Before joining The Bostonians he was a member of the Castle Square Opera company.

Rose Osborn, once noted throughout the country as an emotional actress, died at the hospital on Blackwell's Island on April 23 of gastritis, aged forty years. She was, in her youth, a woman of great beauty and exceptional accomplishments, and at different times played leading roles in support of a number of famous stars. About ten days ago she became insane and attempted to drown herself. She was rescued and taken to the hospital where she died.

David Hanchett, one of the oldest of American actors, died at his home in Brooklyn on April 20. In the height of his career he played with Edwin Forrest, Charlotte Cushman, and other distinguished stars. In recent years he taught the dramatic art in various cities. His last public appearance was in The Penitent. The remains were buried on Friday in Woodlawn Cemetery.

Thomas F. McCabe, once well known as a tragedian, died in El Paso, Tex. on April 28, of consumption. He was forty-nine years old and, owing to illness, had not appeared for several seasons past. He had been cared for by the Actors' Fund for a long time and his remains will be buried in El Paso by that charity.

Mrs. Rose Bachman, once well known and popular on the vaudeville stage as Rose Hall, of the original Hall Sisters, died at her home in this city on April 23. The remains were buried on Saturday in Evergreen Cemetery, Camden, N. J.

Robert McGuire, a nephew of John McGuire, the old manager, was killed in a mine accident at Butte, Mont., on April 18.

LETTERS TO THE EDITOR.

Mr. Ayres Again.

Newark, N. J., April 12, 1902.

To the Editor of The Dramatic Mirror:

Sir,—In last week's issue of The Dramatic Mirror the learned Mr. Ayres says: "A misplaced emphasis often gives to a sentence a meaning entirely different from the meaning intended," and then quotes twice the line from As You Like It, "It may well be called Jove's tree." The first time he emphasizes the word "well" and the second time "Jove's."

May I ask if the difference between the two readings is really very different? It seems to me that the most emphatic word in the line is "well," as, at least to my way of thinking, it is not a question of whose tree it is, but that it is suitable, in fact it is well to call it So or So's tree. Yet if an actress playing Rosalind emphasizing "Jove's," would the audience, or the million—as Mr. Ayres says—misinterpret the meaning, provided, of course, my interpretation of the line is correct; would they be apt to think or even to know that she had misplaced the emphasis, thereby giving to the line the wrong meaning; and do the critics, who usually find fault with everything they can, call her to account for the error?

No, I do not think they do, and Mr. Ayres should probably say, so the million do not think these things. And right here I should like to ask, if Mr. Ayres thinks that he is the only one who is not of the million?

May not the question of whose tree it is be the correct interpretation of the line, as I do not find any other place in the text of my copy of As You Like It where it says that a certain tree is called Jove's tree?

A few nights ago I saw Miss Crosman in the character of Rosalind, and I am quite sure she emphasized the word "Jove's." Was she correct? Without a doubt she must have been, because, had she not been right with her emphasis, she would probably have been wrong in emphasizing other lines, and were that the case, would not the critics have told us? Yet not one of them, to my knowledge, has said a word about misplaced emphasis.

It would be hard to think that Miss Crosman could be so careless when Mr. William Winter said it was "a careful and creditable production of As You Like It—a production thoughtful and tasteful as to details of stage business and intelligent and even as to details of acting," and so on, and emphasis placing is surely one of the most important details of acting.

Then, again, were Miss Crosman wrong, Mr. Ayres, as he probably has seen her performance, would have told us; therefore, the mere fact of Mr. Ayres' keeping quiet argues well for the correctness of Miss Crosman's emphasis-placing. Yours truly,

R. G. Howard.

New York, April 16, 1902.

To the Editor of The Dramatic Mirror:

Sir,—I am pleased to know that Alfred Ayres admits that "in some respects Mr. Booth read well." Such an admission from such a source ought to satisfy the most uncompromising admirer of the late tragedian.

I do not pose as a linguistic authority. Mr. Ayres, however, assumes to dictate to The Mirror's readers, and his recent impertinences concerning Edwin Booth's technique were doubtless brought out by the telegram with which you have treated his vaporings, and the seriousness with which he has assumed that they have been received. But when a man sets himself up as an oracle he should carefully guard against blunders in the elementary forms of composition. Mr. Ayres writes to The Mirror:

"The opinion of a thousand persons is worth just as much, and no more, than the opinion of him of the thousand whose opinion is worth most."

Eliminating the parenthetical qualifying phrase, "and no more," we have the following astounding sentence, which even Edwin Booth would be unable to read properly: "The opinion of a thousand persons is worth just as much than the opinion," etc.

Without commenting upon the ludicrous circumstance of construction of the sentence quoted, it is manifest that the word "as" should have been used after the word "much."

Octavus Cohen.

Washington, D. C., April 18, 1902.

To the Editor of The Dramatic Mirror:

Sir.—If the gentleman who signs himself "Critic" will read the sentence carefully he will find that Mr. Ayres is correct. Mr. Ayres wrote: "I have not said, or even intimated." The "Critic" was evidently in a hurry to show his harmony, for he neglected to quote the sentence as it appeared in print. A copy of William Corbett's Grammar, as revised by Alfred Ayres would, I think, be of some use to Mr. Critic.

L. G. Fagter.

"Punch" Wheeler Heard From.

April 28, 1902.

To the Editor of The Dramatic Mirror:

Sir,—I would like to take advantage of this opportunity to work in a few lines for myself and save the price of an ad. by stating that my retirement from railroad circles did not, to my certain knowledge, jar the financial system of "Bill" Hall, J. Pierpont or Andy McKay. A Swede paper has stated that some law firm that doubles in brass has arranged to put me through bankruptcy regularly every three weeks until the law is repealed, after which the arrangement is that I am to lead an honest life, unless Hen Glroux wants to organize a female Adamless company, whatever that is in Norwegian. I am not familiar with any language but Indiana. Judge Hall's court records plainly show I am even with the world, for his last decision handed down to the janitor of my flat stated that I owed the same number of people that I didn't owe, and consequently that I had a right to borrow money, weather permitting. I am at present general manager and legal adviser to a chorus of imported roosters on Jerome Sykes' plantation back of the Gilsey House, where we are playing a couple of incubators on percentage. The first crop was such a frost it looked like my benefit at Vincennes. These installment machines are of a very complicated mechanism. An assistant janitor of this home for indignant would-be chickens, the premier event was disarranged by the family physician injecting too much ozone into the compartment, causing it to blow up promiscuously, covering the star and his faithful ally with a select spring line of eggshells, garbage and feathers, after which the landlord fired the whole outfit on a truck for a long run to the East River dumps. Finally thine,

"Punch" Wheeler.
On Root.

Ernest Lamson, ex Lem, York State Folks.

THE ELKS.

As a result of the benefit performance of Frank Keenan in The Man, John Grigsby, the Johnstown, Pa., Lodge cleared nearly $100.

Augusta, Ga., Lodge at a meeting held April 7 installed officers for the ensuing year as follows: Exalted Ruler, T. S. Haworth; Esteemed Leading Knight, W. C. Morrison; Esteemed Loyal Knight, W. R. Manley; Esteemed Lecturing Knight, C. C. Needham; Secretary, Arthur H. Cartwright; Treasurer, James J. Miller; Tyler, Fred W. Pike; Trustee for three years, Cromwell Fleming; Delegate to Grand Lodge, Past Exalted Ruler Raymond H. Murphy; Alternate, Past Exalted Ruler P. J. O'Connor. Past Exalted Ruler Raymond H. Murphy was presented with a handsome Elk Badge, by the lodge.

The following officers were installed by Eau Claire, Wis., Lodge April 11: Judge J. C. Gilbertson, Exalted Ruler; George H. Clemens, Esteemed Leading Knight; P. C. Atkinson, Esteemed Loyal Knight; E. H. Welch, Esteemed Lecturing Knight; J. W. Scott, Secretary; M. Cousins, Treasurer; J. T. Joyce, R. Parkinson, and Phil. Loewe, Trustees; Frank Sullivan, Tyler.

Fond du Lac, Wis., Lodge held their annual installation of officers April 16. Exalted Ruler, H. H. Dodd; Esteemed Leading Knight, H. P. Gifford; Esteemed Loyal Knight, L. C. Korner; Esteemed Lecturing Knight, L. T. Lefebvre; Secretary, W. F. Rink; Treasurer, F. R. Chandler; Tyler, C. F. Werner, Sr.; Representative to Grand Lodge, J. R. Wilkins; Alternate, W. C. Reinig; Trustees, Dr. T. F. Mayham, J. W. Watson, and W. C. Reinig.

There was a notable gathering in Louisville, Ky., April 16 of the exalted rulers and representative members of the various lodges of Elks throughout the State, the object being to confer and arrange plans for the State reunion to be held in that city during the Summer. The visiting brothers were lavishly entertained, the feature of the occasion being a monster social session.

Pearle Hight, title-role The Telephone Girl.

MATTERS OF FACT.

Charles B. Blaney has taken Lorraine Hollis' version of Joanne Du Barry, and will produce it at Newark, N. J., this week. Miss Hollis has received four offers for the play since Blaney's acceptance.

The members of The Road to Ruin company, upon their closing in Philadelphia on April 19, presented Emma Salisbury Southard with a handsome alligator valise.

Good dramatic people are wanted for the St. Claire-Cushman Stock company to play a park opening May 26. Applicants can communicate with William C. Cushman at the Temple Theatre, Louisville, this week.

Robert B. Monroe and James J. Armstrong have formed a co-partnership for the purpose of producing several new plays. Their first production will be Searchlights of a Great City, a sensational melodrama, which will be followed by a musical farce, Caught with the Goods and a satirical society comedy, A Gibson Widow.

Adams and Bain, managers of the Twin City Opera House, McConnelsville, O., want two or three attractions for this season. A rule of the management is to play only one attraction a week.

A dramatic school located in Boston, established in 1883, rent reasonable, no outstanding debt, central location, and now doing a good business, is for sale. Prospective purchasers should address Thomas F. Hughes, 73 Rutland Street, Boston, Mass.

Lillian De Woolf-Doud, operatic soprano, is at liberty for 1902-03. She may be addressed care of this office.

Jessaline Rudgers, leading lady at the American Theatre, New York, will retire from that organization on May 10, and is open to good offers.

William C. Welp, late with Percy Plunkett, is in town.

John W. Bankson, who has been playing in Toll Gate Inn, in which he achieved personal success, returned to New York last week. He speaks in the highest terms of the treatment accorded the company by William Beach, who played the stellar role.

Arthur W. Tams, 109 West Twenty-eighth Street, New York, warns managers and others liable to be concerned that the musical comedy entitled The Telephone Girl is absolutely controlled by him in the interest of Kerker and Morton, its proprietors.

The Lodi Sanitarium for convalescent and nervous women will open on June 1. It is located at Lodi, Ohio. It is said to be situated amid beautiful surroundings at a high altitude. An eminent medical staff will be in attendance.

The Dramatic Authors' Exchange, of Chicago, will be located at the Grand Opera House, Suite 54, in that city. Fred J. Wildman is the theatrical agent. Orders on short notice for plays or players will receive prompt attention.

Louise Royce wishes to thank her professional friends for their many kindnesses to her during her recent severe illness.

Lizzie Leigh was accorded first honors in the Albee Stock company's production of Diplomacy by the Providence press last week. Her performance of Countess Zicka scored for her nothing but praise.

Maud Street, who can be addressed at Ann Arbor, Mo., is at liberty for soubrettes.

Born.

Thompson.—To Mr. and Mrs. Alexander Thompson, on April 11, at Roxbury, Mass., a son.

Married.

Baldwin—Perdeau.—Arnold C. Baldwin and Mabel Grace Perdeau, at Flint, Mich., on April 8.

Carnivalli—Alecia.—Gus Carnivalli and Marion Alecia, in Chicago, on April 16.

Grandi—Leigh.—Robert Grandi and Lillian Leigh, at Elyria, O., on April 12.

Oakley—Dunbar.—Frank Oakley ("Silvers") and Nellie Dunbar, in New York city, on April 17.

Reno—Clayton.—George Reno and Bessie Clayton, in New York city on April 22.

Young—Louis.—J. L. Young and Carrie Louis, at Atlanta, Ga., on April 14.

Died.

Bachman.—Mrs. Rose Bachman, in New York city, on April 23.

Collins.—Frederick Collins, in New York city, on April 22, of blood poisoning, aged 40 years.

Doud.—John S. Doud, in Baltimore, Md., on April 18, of consumption; aged 22 years.

Knowles.—Edwin Knowles, in Brooklyn, N. Y., on April 14, of paralysis, aged 37 years.

Hanchett.—David Hanchett, in Brooklyn, N. Y., on April 20.

Holland.—Mrs. George Holland (Catherine De Luce Holland), in New York city, on April 25, aged 69 years.

Lamb.—Owen Lamb, in New York city, on April 15.

Maguire.—Mrs. Nannette R. Maguire, in Detroit, Mich., on April 6, of heart disease, aged 27 years.

McCabe.—Thomas F. McCabe, at El Paso, Tex., on April 28, of consumption, aged 49 years.

McDaniels.—James McDaniels, in El Paso, Tex., on April 16; aged 63 years.

McDonald.—Robert F. McDonald, in Louisville, Ky., on April 14, of rheumatism of the heart.

McEnary.—James T. McEnary, at Beloit, Wis., on April 7, of consumption, aged 37 years.

McKeever.—John T. McKeever, in New York city, on April 17, of cirrhosis of the liver; aged 38 years.

Miller.—John M. Miller (John M. Wassmuller), in Denver, Col., on April 4, of Bright's disease, aged 39 years.

Osborn.—Rose Osborn, in New York city, on April 23, of gastritis, aged 40 years.

Terance.—Frank L. Yerance, in New York city, on April 19, of an internal abscess, aged 45 years.

A lesson with tears in Trinity Chimes.

Horsford's Acid Phosphate

Relieves the worst forms of Dyspepsia, nervous and sick headache, dizziness, acidity of the stomach and distress after meals.

THE BROOKLYN STAGE.

SATURDAY, April 26.

Unseasonably high temperature played havoc with the attendance at nearly every theatre in the borough this week, with few exceptions, going on record as a rather one.

Adolph Philipp finished his final week at the Amphion between the New Yorker Bowery and Dar Corner season. The performance at the first Sunday night performance was so small as to cause the abandonment of the proposed engagement for April 27. Excepting the prohibitive price seats, the auditorium has been crowded at each regular presentation of the above plays. Lillian Mortimer at Washington are the next features, with John Mackaye for the week ensuing, there is a possibility that the season here may be prolonged a week or two beyond May 10.

At Hyde and Behman's the ollo started off with Harry and Emma Martelle in excellent bicycle riding. Harry and Richard Kennedy gave E. V. Collins' attractive playlet, The Soldier of Freyvillia. While quite effective, it is nevertheless punishment in atmosphere of Henry Irving's Waterloo. Mrs. Hamonde made an attractive picture as the newspaper correspondent. Mr. Hamonde presented a striking make-up and got all there was out of his lines, though they were delivered in a tone not in accordance with the supposed age and physical condition of the character. The Troubadour Four sang fairly well, but gave some unhappy comedy. Clay Clement gave an excerpt from his comedy, The New Dominion, in which he was assisted by Effie Ellsler and Marion Childers. Conroy and McNaze Kerwyn and Marion Childers. Conroy and McNaze Kerwyn made good through the brisk and commendable comedy material. One of the most pronounced duelling of old material. One of the most pronounced duelling of old material. One of the most pronounced duelling of old

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern): Merle H. Norton, prop.; T. D. Middaugh, mgr.): Hackensack, Ind., April 28, Plymouth 29, Rochester May 2, Logansport 3, Grand Rapids, Mich., 4-8.

A BREEZY TIME (Southern: Merle H. Norton, prop.; Joe G. Rowena, mgr.): Greenville, Miss., April 29, Clarksdale 30, Helena, Ark., May 1.

A BREEZY TIME (Western): Merle H. Norton, prop.; S. M. La Porte, mgr.): Burlington, Ia., April 29, Keithsburg, Ill., 30, Monmouth May 1, Kewanee 2, Knoxville, Ill., 3, Princeton 4, Bureau Valley 4, Streator 6, Pullman 10, Princeton, Ind., 11, Seymour 12, Columbus 13, Shelbyville 14, Greensburg 15, Rushville 16, Connersville 17.

A GAMBLER'S DAUGHTER: G. M. Ward and E. L. Cooper, mgrs.): Wheeling, W. Va., April 28-30, Steubenville, O., May 1, Huntington, W. Va., 2, Lexington, Ky., 3, Louisville 4-10, Peoria, Ill., 11.

A. HOOSIER DAISY (G. H. Eldon, mgr.): Denver, Col., April 27-May 3.

A JOLLY AMERICAN TRAMP (I. D. Nowell, mgr.): Montreal, Can., April 28-May 3.

A MAN OF MYSTERY (Alvin A. Jack, mgr.): Hilbinander, Wis., April 30, Bessemer, Mich., May 1, Ironwood 2, Washburn 3, Rayfield 4.

A MOTHER'S HEART: Chester, Pa., April 30, Camden, N. J., May 1-3, Baltimore, Md., 5-10.

A POOR RELATION: Lexington, Ky., April 28, Frankfort 29, Paris 30, Winchester May 1, Ashland 2.

A RAGGED HERO (Richards and Fieldings, mgrs.): Detroit, Mich., April 27-May 3, Toronto, Can., 5-10, Buffalo, N. Y., 12-17.

A ROMANCE OF COON HOLLOW (C. E. Callahan, mgr.): Valparaiso, Ind., April 29, Wanatah 30, Marion May 1, Anderson 2, Elwood 3, Alexandria 4, Noblesville 5, Columbus 7, Richmond 8, Hamilton, O., 10.

A ROYAL BOX (Leroy Pelletier's): Schenectady, N. Y., April 29, Saratoga 30.

A RUNAWAY MATCH (H. S. Sargent, mgr.): Amsterdam, N. Y., April 29, Greenwich 30.

A THOROUGHBRED TRAMP (Lawrence Russell, mgr.): Sandusky, O., April 28, Canton May 2, Springfield 3, Wyandotte, Mich., 5, Flint 6, St. John 7.

ADAMS, MAUDE: Des Moines, Ia., April 30, Milwaukee, Wis., May 1-3.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

ALLEN, VIOLA: Chicago, Ill., April 27-May 3.

AN AMERICAN GENTLEMAN (William Russell): W. S. Butterfield, mgr.): Owosso, Mich., April 29, Port Huron 30, Cleveland, O., May 5-10, Toronto, Can., 12-17.

ARIZONA (A; Kirke La Shelle and Fred R. Hamilton, mgrs.): Donovan, Ia., April 28, Madison, Wis., 30, Oshkosh May 1, Fond du Lac 2, Green Bay 3, Duluth, Minn., 4, West Superior, Wis., 6, Calumet, Mich., 7, Marquette 8, Sault Ste. Marie 9, Traverse City 10, Manistee 12, Ludington 13, Muskegon 14, Port Huron 15, London, Can., 16, Hamilton 17.

ARTHUR, JOHN: Tecumseh, Neb., April 28, Auburn 29, Nebraska City May 1, Plattsmouth 2, Lincoln 3, 4.

AT CRIPPLE CREEK: Minneapolis, Minn., April 27-May 3.

AT THE OLD CROSS ROADS (Arthur S. Alston, mgr.): Providence, R. I., April 28-May 3.

AT VALLEY FORGE: Kansas City, Mo., April 27-May 3.

AUBREY STOCK (Mittenthal Bros., mgrs.): New Orleans, La.—indefinite.

BARRYMORE, ETHEL: Manchester, N. H., April 29, Lawrence, Mass., 30, New London, Conn., May 1, Worcester 2, Springfield 3, Worcester 5, 10, Hartford, Conn., 12, 13, Waterbury 14, Bridgeport 15, New Haven 16, 17.

BELLOWS STOCK (Walter Clarke Bellows, mgr.): Washington, D. C., Oct. 14—indefinite.

BIJOU THEATRE: New Orleans, La., March 10—indefinite.

BOSTONIA: Kirke La Shelle and Fred R. Hamilton, mgrs.): Dubuque, Ia., April 28, Madison, Wis., 30, Oshkosh May 1, Fond du Lac 2, Green Bay 3, Duluth, Minn., 4, West Superior, Wis., 6, Calumet, Mich., 7, Marquette 8, Sault Ste. Marie 9, Traverse City 10, Manistee 12, Ludington 13, Muskegon 14, Port Huron 15, London, Can., 16, Hamilton 17.

BOOTHBY'S DAISY (G. H. Eldon, mgr.): Denver, Col., April 27-May 3.

A JOLLY AMERICAN TRAMP (I. D. Nowell, mgr.): Montreal, Can., April 28-May 3.

A MAN OF MYSTERY (Alvin A. Jack, mgr.): Hilbinander, Wis., April 30, Bessemer, Mich., May 1, Ironwood 2, Washburn 3, Rayfield 4.

A MOTHER'S HEART: Chester, Pa., April 30, Camden, N. J., May 1-3, Baltimore, Md., 5-10.

A POOR RELATION: Lexington, Ky., April 28, Frankfort 29, Paris 30, Winchester May 1, Ashland 2.

A RAGGED HERO (Richards and Fieldings, mgrs.): Detroit, Mich., April 27-May 3, Toronto, Can., 5-10, Buffalo, N. Y., 12-17.

A ROMANCE OF COON HOLLOW (C. E. Callahan, mgr.): Valparaiso, Ind., April 29, Wanatah 30, Marion May 1, Anderson 2, Elwood 3, Alexandria 4, Noblesville 5, Columbus 7, Richmond 8, Hamilton, O., 10.

A ROYAL BOX (Leroy Pelletier's): Schenectady, N. Y., April 29, Saratoga 30.

A RUNAWAY MATCH (H. S. Sargent, mgr.): Amsterdam, N. Y., April 29, Greenwich 30.

A THOROUGHBRED TRAMP (Lawrence Russell, mgr.): Sandusky, O., April 28, Canton May 2, Springfield 3, Wyandotte, Mich., 5, Flint 6, St. John 7.

ADAMS, MAUDE: Des Moines, Ia., April 30, Milwaukee, Wis., May 1-3.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

ALLEN, VIOLA: Chicago, Ill., April 27-May 3.

AN AMERICAN GENTLEMAN (William Russell): W. S. Butterfield, mgr.): Owosso, Mich., April 29, Port Huron 30, Cleveland, O., May 5-10, Toronto, Can., 12-17.

ARIZONA (A; Kirke La Shelle and Fred R. Hamilton, mgrs.): Donovan, Ia., April 28, Madison, Wis., 30, Oshkosh May 1, Fond du Lac 2, Green Bay 3, Duluth, Minn., 4, West Superior, Wis., 6, Calumet, Mich., 7, Marquette 8, Sault Ste. Marie 9, Traverse City 10, Manistee 12, Ludington 13, Muskegon 14, Port Huron 15, London, Can., 16, Hamilton 17.

ARTHUR, JOHN: Tecumseh, Neb., April 28, Auburn 29, Nebraska City May 1, Plattsmouth 2, Lincoln 3, 4.

AT CRIPPLE CREEK: Minneapolis, Minn., April 27-May 3.

AT THE OLD CROSS ROADS (Arthur S. Alston, mgr.): Providence, R. I., April 28-May 3.

AT VALLEY FORGE: Kansas City, Mo., April 27-May 3.

AUBREY STOCK (Mittenthal Bros., mgrs.): New Orleans, La.—indefinite.

BARRYMORE, ETHEL: Manchester, N. H., April 29, Lawrence, Mass., 30, New London, Conn., May 1, Worcester 2, Springfield 3, Worcester 5, 10, Hartford, Conn., 12, 13, Waterbury 14, Bridgeport 15, New Haven 16, 17.

BELLOWS STOCK (Walter Clarke Bellows, mgr.): Washington, D. C., Oct. 14—indefinite.

BIJOU THEATRE: New Orleans, La., March 10—indefinite.

BOSTONIA: New York city Jan. 27-May 31.

BRANDT STOCK (Charles H. Blaney, mgr.): Newark, N. J.—indefinite.

BRANDT STOCK (Charles H. Blaney, mgr.): Brooklyn, N. Y., Dec. 2—indefinite.

BUTLER STOCK: Nashville, Tenn., Jan. 20—indefinite.

CAMPBELL, MRS. PATRICK (Liebler and Co., mgrs.): St. Louis, Mo., April 28-May 3, Detroit, Mich., 5-10, Pittsburg, Pa., 12-17.

CARTER, MRS. LESLIE (David Belasco, mgr.): New York city Dec. 30, 1901, indefinite.

CLARKE, HARRY CORSON (Wyatt Rogerson) to Joseph Weidman, Washington, D. C., April 28-May 3.

COHAN, FUNKE AND LEAH: Cleveland, O., April 28-May 10.

COLLIER, WILLIAM (Dustin Farnum, mgr.): New York city, 27—indefinite.

CRANE, WM. H. (David Belasco): Philadelphia, Pa., April 14—indefinite.

CRESCENT STOCK (Crescent Amusement Co., mgrs.): Wilmington, Del., May 5—indefinite.

DAUGHTER OF PARIS (Whitechill Bros.): J. F. Rosenthal, mgr.): Piqua, O., April 29-May 3, Newport, Ky., 5-10.

DOHERTY, MADAME ELSIE (Edw. G. Hinkle, mgr.): Allegan, Mich., April 28, May 1, South Haven 2, 3.

DE WOLFE, MAUDE: Brooklyn, N. Y., April 28-May 3.

DONNELLY, HENRY V., STOCK: New York city—indefinite.

DREW, JOHN (Leased by Command): Quincy, Ill., April 30, St. Joseph, Mo., 30, Kansas City May 1-3.

DUFFY'S JUBILEE (Frank W. Mason, mgr.): Tupper Lake, N. Y., April 28, 29, Saranac Lake May 1, 2, Keeseville 3, Plattsburg 5.

EMMETT, KATHERINE (Jane Forman and J. Fraser Cranby, mgrs.): Fort Hunt, mgr.): Cleveland, O., April 27-29; Fort Hunt, mgr.): Cleveland, O., April 27-May 3.

EAGLE, EUNICE (Harry Burkhart): Worcester, Mass., April 28-May 3.

EARL, MARGARET (Soldiers of Fortune): New York city, May 12—indefinite.

EDDY, EDGAR: Cedar Rapids, Ia., April 28.

ELITE STOCK (C. H. Gilchrist, mgr.): Brooklyn, N. Y., Sept. 16—indefinite.

ELLIOTT, MAUDE (Stanley Wood, mgr.): Ticonderoga, N. Y., April 28, 29, Rutland, Vt., 30-May 1, Bethlehem, N. Y., April 28, 29, Rutland, Vt., 30-May 1, Bethlehem, N. Y., 2, Saratoga, N. Y., 3, Albany 4, Pittsfield, Mass., 5, Troy, N. Y., 6, St. Albans, Vt., 7, Burlington 8, Montreal, Can., 9, Ottawa 10, Kingston 11, Toronto 12, 13, Hamilton 14, Niagara Falls, N. Y., 15, Buffalo 16, Rochester 17.

ELLIOTT, J. M. (PRINTED): ANN ARBOR, Mich., April 28, Jackson 29, Battle Creek 30, Kalamazoo May 1, Niles 2, Elkhart, Ind., 3, South Bend 4, Michigan City 5, Chicago, Ill., 6-10, Rockford 12, Freeport 13, Dubuque, Ia., 14, Clinton 15, Davenport 16, Rock Island, Ill., 17.

EMPIRE THEATER STOCK: New York city Dec. 23—indefinite.

FISKE, MRS.: Philadelphia, Pa., April 28-May 3, New York city 6.

FOXY GRANDPA (Wm. A. Brady, mgr.): New York city Feb. 17—indefinite.

FRAWLEY, DANIEL: Spokane, Wash., April 28-May 3.

GERNER, GRACE (Under Southern Skies): Akron, O., April 28, Canton 29, May 1.

GILBERT AND ALVIN (H. Victor Leighton, mgr.): Wallingford, Conn., April 29, Manchester 30, Dunbarton May 1, Southbridge, Mass., 2, 3, Woonsocket, R. I., 5-7, Haverhill, Mass., 8-10, Lynn 12-14, Biddeford, Me., 15-17.

GOODWIN, N. C., AND MAXINE ELLIOTT: San Francisco, Cal., April 28-May 10, Oakland 12, 13, Sacramento 14, Portland, Ore., 15-17.

GREENWALL, HENRY, STOCK: New York city—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 31—indefinite.

GRIFFITH, JOHN (A King's Rival; Bryan and Martin, mgrs.): Seattle, Wash., April 27-May 3, Portland, Ore., 4-10.

HACKETT, JAS. K.: Marion, Ind., April 29, Indianapolis 30, May 1, Terre Haute 2, Peoria, Ill., 3.

HANFORD, CHARLES B. (James R. Belcher, mgr.): Orlando Greek, Col., April 29, 30, Florence May 1, Pueblo 2, 3, Colorado Springs 5, Boulder 6, Greeley 7, Cheyenne, Wyo., 8, North Platte, Neb., 9, Council Bluffs, Ia., 10.

HAPPY HOOLIGAN (Gus Hill; Al. Dolson, mgr.): Philadelphia, Pa., April 28-May 3, Boston, Mass., 5-10.

HAZELAND, MILDRED: Massillon, O., April 28, Massillon 29, Toledo May 1, Fremont 2, Sandusky 3.

HUMAN HEARTS (Southern): McKeesport, Pa., April 29, Butler 30, Greenville May 1, Oil City 2, Erie 3.

HUMAN HEARTS (Eastern): James Blanchard, mgr.): Washington, D. C., April 28-May 3.

HUMPTY DUMPTY: Marion, Ind., May 2, 3.

IRWIN, MAY (H. B. Hire, mgr.): Chicago, Ill., April 21-May 3.

JEFFERSON, JOSEPH: New York city April 28-May 3.

JEFFERSON, THOMAS (Rip Van Winkle): Salem, Mass., April 30, Lawrence May 1.

JERRY FROM KERRY: Kittanning, Pa., April 29, Franklin 30.

KELLY-SHANNON (Harry B. Pearce, mgr.): New York city Feb. 24-May 3.

KIDNAPPED IN NEW YORK (Edward J. Hannan, mgr.): Pittsburg, Pa., April 28-May 3, Buffalo, N. Y., 5-10, Detroit, Mich., 11-17.

LIEBLER, HERNDERY (Other People's Money; E. L. Johnson, mgr.): Grand Junction, Col., May 6, Aspen 7, Leadville 8, Salida 9, Canon City 10, Cripple Creek 11, Victor 12, Colorado Springs 13, Pueblo 14, Trinidad 15, Raton, N. M., 16, Las Vegas 17, Albuquerque 19.

LIFE FOR LIFE (Wm. Woodward, mgr.): Columbus, Miss., April 28, 29.

LOST IN THE DESERT (W. B. Moore, mgr.): Newark, N. Y., April 28-May 3, New York city 5-10, Elizabeth, N. J., 11-17.

MACDOWELL, MELBOURNE (F. W. Willard, mgr.): San Francisco, Cal., March 17-May 4.

MACK, ANDREW (Tom Moore; Rich and Harris, mgrs.): Cleveland, O., April 28-May 3.

MALONEY'S WEDDING DAY (Geo. L. McCabe; H. H. Frazee, mgr.): Chicago, Ill., May 4-10, Milwaukee, Wis., 11-17.

MANN AND LIPMAN (All on Account of Eliza): Toronto, Can., April 28-May 3, Hamilton 5, Kingston 6, Belleville 7, Kingston 8, Ottawa 9, 10, Montreal 12-17.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Buffalo, N. Y., April 28-30, Indianapolis, Ind., May 2, 3.

MARTELL, ROBERT E. (M. W. Hanley, mgr.): Ottawa, Can., April 28-30, Brockville May 1, Kingston 2, Belleville 3, Toronto 5-June 14.

MAN TO MAN: Buffalo, N. Y., April 28-May 3.

MARLOWE, JULIA: Philadelphia, Pa., April 28-May 3.

MELVILLE, ROSE (Sis Hopkins: J. R. Sterling, mgr.): Philadelphia, Pa., April 28-May 3.

MILLER, HENRY: New York city April 28-May 3.

MURPHY, TIM: Marion, Ind., April 30.

MURRAY AND MACK (Shooting the Chutes: Ollie Mack, mgr.): Altoona, Pa., May 1.

MY FRIEND FROM ARKANSAS: Pella, Ia., April 29.

NATHAN HALE (Howard Kyle): Butte, Mont., May 1-3.

NEIL, JAMES: San Francisco, Cal., April 21-July 12.

NEW AMERICAN STOCK: Chicago, Ill.—indefinite.

NEW YORK STOCK (Shuman Bros., mgrs.): Newport News, Va., April 21—indefinite.

NIELSON, ROBYNNE (G. A. Arthur, mgr.): Macon, Mo., April 29.

NOT GUILTY: Milwaukee, Wis., April 28-May 3.

O'FLINN'S STONE WALL: Bridgeport, Conn., April 28-30, New Haven May 1-3.

OLCOTT, CHAUNCEY: New York city, N. Y., May 5-10, Brooklyn 12-17.

OLD ARKANSAW (Will F. Lindsay, mgr.): Creston, Ia., April 28, Clarinda 29, Shenandoah May 1, Red Oak 2, Council Bluffs 3, Logan 5.

ON THE STROKE OF TWELVE: Buffalo, N. Y., April 28-May 3.

OSTLER JOE: Walla Walla, Wash., April 28.

OTIS, ELITA PROCTOR (H. D. Grahame, mgr.): Baltimore, Md., April 28-May 3, Philadelphia, Pa., 5-10, Montreal, Can., 12-17.

OUR NEW MINISTER (Miller and Conway, mgrs.): Jamestown, N. Y., April 29, Perry 30, Binghamton May 1, Cortland 2, Amsterdam 4.

OWEN, WM.: Fort Madison, Ia., April 29, Keokuk 30, Quincy May 1.

PAYTON, CORSE, THEATRE (Corse Payton, prop. and mgr.): Brooklyn, N. Y., Sept. 2—indefinite.

PECK'S BAD BOY (Eastern): New York city, N. Y., April 28-May 3, Hudson 5, Glens Falls 6, Rutland 7, Albany 8-10, Gloversville 12, Fort Plain 13, Little Falls 14, Waterville 15, Oneida 16, Binghamton 17.

QUO VADIS: New York city April 28-May 3.

QUO VADIS (Southern: Carpenter's: R. R. Prichard, mgr.): Dayton, O., April 28, Mechanicsburg May 1, Delaware 2.

RAILROAD JACK (Eastern: Guy Caufman, mgr.): Ware, Mass., April 29, Palmer 30, Webster May 1, Whitinsville 2, Franklin 3, Fall River 6, Plymouth 7, Lynn 8, 9, Marlboro 10.

ROBIE, KATHERINE: St. John, N. B., April 14-May 3.

ROBERTS, FLORENCE: Los Angeles, Cal., April 27-May 10, San Diego 12, 13, Riverside 14, San Bernardino 15, Santa Barbara 16, San Luis Obispo 17.

ROBSON, ANDREW (Richard Carvel): Sandusky, O., April 28.

ROGERS BROTHERS: Brooklyn, N. Y., April 21-May 3.

ROYAL LILLIPUTIANS: New York city April 29-May 3.

RUSSELL, ANNIE: Chicago, Ill., April 28-May 10.

SHORE ACRES (Hearn's: Wm. B. Owen, mgr.): New Bedford, Mass., April 28, Plymouth 30, Brockton May 1, Gloucester 2, Lowell 3, Dayton, O., 5, Marion, Ind., 10, Chicago, Ill., 12-June 7.

SOTHERN, E. H. (Daniel Frohman, mgr.): Holyoke, Mass., April 29, Portland, Me., May 3.

SPOONER STOCK (Mrs. B. S. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 26—indefinite.

STODDART, J. H. (Bonnie Brier Bush): Altoona, Pa., April 30.

STUART, RALPH: Portland, Ore., April 13—indefinite.

TENNESSEE'S PARDNER (Phil Hunt, mgr.): Providence, R. I., April 28-May 3, Fall River, Mass., 5, Waltham 7, Manchester, N. H., 8-10.

TEN NIGHTS IN A BAR ROOM (Palmer's): Central Lake, Mich., April 29, East Jordan 30, Manistee May 1, Kalkaska 2, Traverse City 3.

THAMES DORIA STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Sept. 16—indefinite.

THE ACTOR'S HOLIDAY (Allen and Caldwell, mgrs.): Malone, N. Y., April 29, Plattsburg May 2.

THE AMERICAN GIRL: Newburyport, Mass., April 30, Portsmouth, N. H., 30, Biddeford, Me., May 1, Portland 2.

THE BADGE OF HONOR: Providence, R. I., May 1-3.

THE CONVICT'S DAUGHTER (Eastern: Gus Sun, mgr.): Brooklyn, N. Y., April 21-May 3, Hoboken, N. J., 4-10.

THE CONVICT'S DAUGHTER (Western: Roland G. Pray, mgr.): Leonard, Pa., April 29, Easton 30, Bethlehem May 1, Allentown 2, Reading 3, Wernersville 4, Mt. Joy 5.

THE DARK DAWN (Western: James H. Wallick's): New Paltz, N. Y., April 29, St. Joseph, Mo., May 1-3, Kansas City 4-10.

THE GAME KEEPER (Scott O'Dare: Rowland and Clifford, mgrs.): Chicago, Ill., April 27-May 3.

THE GIRL FROM PARIS: Boston, Mass., April 21-May 3.

THE GREAT WHITE DIAMOND (Wallay Reader, mgr.): Milwaukee, Wis., April 27-May 3, Racine, O., 5-7, Freeport 8, Galesburg 9, Monmouth 10, Rock Island 11, Peoria 12, Springfield 13, Bloomington 14, Decatur 15, Terre Haute, Ind., 16, Indianapolis 17.

THE HEART OF MARYLAND (David Belasco, mgr.): Allentown, Pa., April 29, Bethlehem 30, Easton May 1, Elizabeth, N. J., 2, 3.

THE LAST APPEAL: New York city April 14—indefinite.

THE MISSOURI GIRL (Fred Raymond's: Harry Hanaur, mgr.): Sterrett, Ia., April 29, Lead 30, Deadwood May 2, Rapid City 3, Custer 5, Keystone 6, Hermosa 7, New Castle, Wyo., 8, Gillette 9, Sheridan 10, Billings, Mont., 12, Miles City 13, Glendive 14, Dickinson, N. D., 15, Bismarck 16, Valley City 17.

THE NIGHT BEFORE CHRISTMAS (Corse and Nicholl, mgrs.): Montreal, Can., April 28-May 3.

THE POWER BEHIND THE THRONE (Edward G. White, mgr.): Mansfield, O., April 29, Tiffin May 1, Fremont 2, Sandusky 3, Fostoria 5, Findlay 6, Defiance 7, Adrian, Mich., 8, Ann Arbor 9, Port Huron 10.

THE PROFESSOR'S COURTSHIP: Springfield, Mass., April 28, 29, Woonsocket, R. I., May 1, Haverhill, Mass., 2, 3.

THE SPAN OF LIFE: Boston, Mass., April 28-May 3, New Haven, Conn., 4-6, Danbury 7, Hartford 8, 10.

THE VOLUNTEER ORGANIST: Kansas City, Mo., April 27-May 3.

THE WHITE SLAVE: St. Paul, Minn., April 27-May 3, Minneapolis 4-10, Milwaukee, Wis., 11-17.

THURSTON, ADELAIDE: Lansing, Mich., April 29, Kalamazoo 30, Battle Creek May 1, Saginaw 2, Bay City 3, Lexington 5, Traverse City 6.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): New Haven, Conn., April 28-30, Middletown May 1, Waterbury 2, 3, Hartford 5-7, New Britain 8, Bridgeport 9, 10, Boston, Mass., 12-17.

TWO LITTLE WAIFS (Lincoln J. Carter's): Colorado Springs, Col., April 29, 30, Leadville May 1, Aspen 2, Grand Junction 3, Salt Lake, U., 5-7, Ogden 8, Logan 9.

THELMA: Staunton, Va., May 1.

UNCLE TOM'S CABIN (Abbey's): Phoenixville, Ariz., May 2, Prescott 3.

UNCLE TOM'S CABIN (Al. W. Martin's: Eastern: Chas. L. Walters, mgr.): Louisville, Ky., April 27-May 3.

UNCLE TOM'S CABIN (Al. W. Martin's: Southern): Bellevelle, Can., April 28, Lindsay 29, Orillia May 1, Barrie 2, Hamilton 3, Guelph 5, Galt 6, Woodstock 7, St. Thomas 8, Chatham 9, Pontiac, Mich., 10, Chicago, Ill., 11-June 1.

UNCLE TOM'S CABIN (Stetson's: Eastern: Leon Washburn, mgr.): Hoboken, N. J., May 1-3.

UNCLE TOM'S CABIN (Stetson's: Northern): Gus Pixley, mgr.): Jamestown, N. D., April 29, Fargo 30, Grafton May 1, Wheatland, Minn., 2, 3, Grand Forks, N. D., 5, Crookston, Minn., 6.

UNCLE TOM'S CABIN (Stetson's: Western: Wm. Kibble, mgr.): Kalamazoo, Mich., April 28, Muskegon 29, St. Johns May 1, Bay City 2, Saginaw 3.

UNDER TWO FLAGS (Eldredge Bates): Washington, D. C., April 28-May 3.

VALENTINE STOCK: Detroit, Mich., Sept. 29—indefinite.

WAITE, JAMES R. (Uncle Terry): Boston, Mass., April 28-May 10.

WARD AND VOKES (The Head Waiters): Fall River, Mass., April 29, New Bedford 30.

WARDE, FREDERICK (David Trahey, mgr.): Stockton, Cal., April 29, Oakland 30, Hamilton, N. T., May 8-10.

WARFIELD, DAVID (The Auctioneer): Chicago, Ill., April 28-May 10.

WAY DOWN EAST (Western: Wm. A. Brady, mgr.): Butte, Mont., April 27-30.

WHEN LONDON SLEEPS (Eastern: Jas. H. Wallick, mgr.): Brooklyn, N. Y., April 28-May 3, Philadelphia, Pa., 5-10, Newark, N. J., 12-17.

WHEN LONDON SLEEPS (Western: Jas. H. Wallick's): Sioux Falls, S. D., April 29, Sioux City, Ia., 30, Atchison, Kan., May 1, St. Joseph, Mo., 2, 3.

WHEN REUBEN COMES TO TOWN: Denver, Col., April 27-May 3.

WHEN WE WERE TWENTY-ONE (William Morris): Newark, N. J., April 28-May 3.

WHOSE BABY ARE YOU: Toledo, O., April 27-29, Canton 30, Alliance May 1, Youngstown 2, Meadville 3, Greenville 4, Alliance 5, Youngstown 6, Pittsburg, Pa., 12-17.

WILLARD, E. S.: Portland, Ore., April 28-May 4, Tacoma, Wash., 5, 6, Seattle 7-10.

YORK STATE FOLKS: Minneapolis, Minn., May 1-3.

REPERTOIRE COMPANIES.

AKERSTROM, ULLIR, COMEDY: Charleston, W. Va., April 28-30, Parkersburg May 1-3, Marietta, O., 5-7, Bellaire 8-10.

AUBREY STOCK (Eastern: Mittenthal Brothers, mgrs.): Boston, Mass., April 28-May 3, Ottawa, Can., 5-10.

BALDWIN-MELVILLE: New Orleans, La., Sept. 28—indefinite.

BARROWS-SHOULTON (Geo. E. Robinson, mgr.): Hamilton, O., April 28-May 3.

BENNETT-MOULTON (W. C. Cowan, mgr.): Owensboro, Ky., April 28-May 3, Hopkinsville 5-10.

BLAIR, EUGENIA (Grand Transit, mgr.): Cleveland, O., April 28-May 3.

BLANEY'S ALL-STAR STOCK (H. H. Winchell, mgr.): Jersey City, N. J., April 7-May 3.

BONNIE BRAE (Wm. H. Rose, mgr.): Manchester, Ia., April 28-May 3.

BON TON BURLESQUE (Harvey and Mack): Altoona, Pa., April 28-May 3.

CARNER STOCK: Mansfield, O., April 28-May 3, Toledo 4-10, Grand Rapids, Mich., 11-17.

CARPENTER, FRANKIE (Geo. Grady, mgr.): Trenton, N. J., April 28-May 3, Schenectady, N. Y., 5-10.

CHASE-LISTER (Glenn F. Chase, mgr.): Davenport, Ia., April 27-May 3.

CHESTER, ALMA: North Adams, Mass., April 28-May 3.

CORSE-WATSON: Bridgeport, O., April 28-30.

COLUMBIA COMEDY: San Antonio, Tex., April 21-May 3.

COWBOY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Clearfield, Pa., April 28-May 3, Port Jervis, N. Y., 5-10, Dover, N. J., 12-14, Lakewood 15-17.

COURTNEY-MORGAN STOCK (J. R. Courtney, mgr.): Lenawee, Mich., April 28-May 3, Flint 5-10, Bay City 12-17.

CURRY DRAMATIC (W. H. Curry, mgr.): Cottonwood Falls, Kan., April 28-30, Strong City May 1-3.

DAVIDSON, FRANK: Columbus Grove, O., April 28-30.

DAVIDSON STOCK (A. R. Davidson, mgr.): Morristown, Pa., April 28-May 3.

DILGER-CORNELL: Corning, N. Y., April 28-May 3, Waverly 5-10, Ithaca 12-17.

DIFFENBACHER, ETHEL (E. DyBrya, mgr.): Cumberland, Md., April 28-May 3.

EDISON STOCK: Stoneham, Me., April 28, Bowdoin Square, Ark., 30, Monett, Mo., May 1, Aurora 2, Springfield 3.

EWING-TAYLOR (Albert Taylor, mgr.): Jacksonville, Fla., April 28-May 3, Augusta, Ga., 5-10, Charleston, S. C., 12-24.

FENBERG STOCK (George M. Fenberg, mgr.): Jackson, Mich., April 28-May 4, Chicago, Ill., 5-10.

FERRIS COMEDIANS (Dick Ferris, prop.; Harry Rice, mgr.): Bloomington, Ill., April 28-May 3, South Chicago 4.

FISKE, MAY, STOCK: Lewiston, Me., April 28-May 3, Bath 5-10, Rockland 12-17.

FOUNTAIN, MABEL, THEATRE: Yerkes, I. T., April 28-May 3, Quapaw 5-10, Dallas, Tex., 12—indefinite.

GILBERT STOCK (Geo. A. Forrest; Mary Gilbert, mgr.): Belfast, Me., April 28-May 3, Old Town 5-10.

HAYWARD, GRACE (Dick Ferris, mgr.): Omaha, Neb., April 14-30.

HIMMELEIN'S IDEALS: Watertown, N. Y., April 28-May 3, Lockport 5-10.

HINKLEIN'S IMPERIAL STOCK: Akron, O., April 28-May 3, Sandusky 5-10.

HOWARD-DORIA: Hannibal, Mo., April 28-May 5.

IMPERIAL STOCK: Rawlins, Wyo., April 28-30, Laramie May 1-3.

INTERNATIONAL STOCK (Walter G. Mack, mgr.): Charleston, W. Va., April 28-May 3.

IRVING-FRENCH (D. A. Bennett, mgr.): Fairbury, Ill., April 28-30, Streator May 1-3, La Salle 5-7, Elgin 8-10.

KENDALL KOMEDY (Geo Kendall, mgr.): Carthage, Tenn., April 28-May 3.

KEYSTONE DRAMATIC (Gilgil and Shipman, mgrs.): Pottsville, Pa., April 28-May 3, Allentown 5-10, Norristown 12-17.

KIDDER, KATHRYN (Warren H. Brennan, mgr.): Bay City, Mich., April 28, Flint 29, Ann Arbor May 1, Adrian 2.

KING DRAMATIC (Helen Grance; F. R. Gardner, mgr.): Troy, N. Y., April 28-May 3, Utica 5-10, Oswego 12-17.

KLARE-URBAN (H. R. Klark, mgr.): New York city April 28-May 3, Gardner, Mass., 5-10.

McDONALD-SCOTT: Columbia, Tenn., April 28-May 3.

MADISON SQUARE THEATER: Medford, Ore., April 28-May 3, Grants Pass 5-10, Roseburg 12-17.

MAGNUS STOCK: Sayville, N. Y., April 28, 29.

MARKS BROTHERS (Tom Marks, mgr.): Coldwater, Mich., April 28-May 3, Three Rivers 5-7, Marshall 8-10, Albion 12-14, Ionia 15-17.

MARKS BROTHERS (Joe Marks, mgr.): Gananoque, Can., April 28-May 3.

MARKS BROTHERS (R. W. Marks, mgr.): Perth, Can.—indefinite.

MOBLEY'S DRAMATIC: Sandy Creek, N. Y., April 28-30.

MURRAY AND MACKEY (John J. Murray, mgr.): South Fork, Pa., April 28-30, Altoona May 1-3, Cincinnati, O., 5—indefinite.

MYERS, HEBER (Will T. Myers, mgr.): Poughkeepsie, N. Y., April 28-May 3, Troy 5-12.

MYERS-WARNER STOCK (Geo. G. Glasgow, mgr.): Clinton, Ia., April 28-May 3.

NEW YORK STOCK: Newport News, Va., April 21—indefinite.

NYE AND FRANKLIN: Escanaba, Mich., April 28-May 3, Manistique 5-10.

PAINE, MABEL (Carl Reden, mgr.): Jamestown, N. Y., April 28-May 3, Minden 5-10, Hornellsville 12-17.

PAYTON, CORSE, COMEDY (J. S. Macauley, mgr.): Norwich, Conn., April 28-May 3, Newport, R. I., 5-10.

PAYTON, CORSE, STOCK (D. J. Ramage, mgr.): Bayonne, N. J., April 28-May 3, Brooklyn, N. Y., 5-10, Newark, N. J., 12-17.

PEECE-ARLINGTON (Wm. N. Smith, mgr.): Maquoketa, Ia., April 28-May 3.

ROSE COMEDIANS: Poland, N. Y., April 28-May 3.

ROSTELLE, JEANETTE: Fairfield, Me., April 28-30, RUBLE THEATER (C. S. Ruble, mgr.): San Jose, Cal., April 27-May 3, Stockton 5-10, Fresno 12-17.

RYAN, DANIEL: Taunton, Mass., April 28-May 3, New London, Conn., 5-10, Norwich 12-17.

SHANNON, HARRY: Colleyville, Kan., May 1, 2, Snokomish, Wn., 5-10.

SCHILLER STOCK (Ed Schiller, mgr.): Hudson, N. Y., April 28-May 3, Scranton, Pa., 5-10, Wilkesbarre 12-17.

SHIRLEY, JESSIE (Harry W. Smith, mgr.): Tacoma, Wash., April 27-May 3, Seattle 4-10.

SPOONER DRAMATIC (F. R. and Allie: W. Dick Harrison, mgr.): Charlotte, N. C., April 28-May 3, Asheville 5-12.

STANLEY, CARRIE (Charles E. Burns, mgr.): Dunsmuir, Cal., April 28, 29, Anderson 30-May 1, Tehama 2, 3.

VAN DYKE AND EATON (C. Mack, mgr.): Grafton, W. Va., April 28-May 3, Fairmont 5-10.

WARNER COMEDY: Marshalltown, Ia., April 28-May 3, Belle Plaine 5-7, Tiffin 8-10.

WIEDEMANN'S BIG BROW (Willis Bass, mgr.): Eyota, Col., April 29-May 6, Ashland, Ore., 6-12, Medford 13-19.

OPERA AND EXTRAVAGANZA.

BLACK PATTI'S TROUBADOURS (Tooleboi and Nolan, mgrs.): Zanesville, O., April 29, Cambridge 30, Wheeling, W. Va., May 1-3, Steubenville, O., 5, Rust Liverpool 6, McKeesport, Pa., 7, Uniontown 8, Connellsville 9, Mt. Pleasant 10, Greensburg 12, Latrobe 13, Johnstown 14, Atlanta 15, Tyrone 16, Reading 17.

BOSTON IDEAL OPERA: Shreveport, La., April 28-May 3, Dallas, Tex., 5-10, Denison 12-17.

BOSTON LYRIC OPERA (W. A. Thompson, mgr.): Memphis, Tenn., April 28-May 3.

CASTLE SQUARE OPERA: Milwaukee, Wis., April 21-May 17.

CHICAGO OPERA (Henry Cohen, mgr.): Waverly, Ia., April 28, Osage 30, New Hampton May 1, Creston 2, Hillsdale 3, Prairie du Chien, Wis., 5, Sparta 6, Tomah 7, Marshfield 8, Merrill 9, Wausau 10, New Haven 12.

COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Johnstown, Pa., April 28-May 3, Cumberland, Md., 5

May 1, Mankato 2, St. Peter 3, New Ulm 4, Sleepy Eye 5, Troy 6, Marshall 7, Lake Benton 8, Elkton, S. D., 9, Hopkinton 10, Watertown 12, Appleton, Minn., 13, Benson 14, Litchfield 15, Wilmer 16, Morris 17.

GREAT SOUTHERN MINSTRELS (R. L. Jenkins, mgr.): Newport News, Va., May 5, Hampton 5, Norfolk 6, Elizabeth, N. C., 7, Suffolk, Va., 8, Petersburg 9, Richmond 10.

HENNESSY'S MINSTRELS (R. G. Kerr, mgr.): New Berlin, N. Y., April 29, Oneonta 30, Cooperstown May 1, Cobleskill 2, Troy 3, Saratoga 4.

HUNTLEY AND DOCKSTADER: Manchester, N. H., April 30.

HUP'S GUS, MINSTRELS: Wooster, O., April 29, Galion 30, Shelby May 1.

NICHOL'S, JOHN W.: Ann Arbor, Mich., April 29, Adrian 30, Toledo, O., May 1-4.

CIRCUSES.

BARNUM AND BAILEY'S: Arles, France, April 29, Avignon 30-May 1, Alais 2, Nimes 3, 4.

BOSTOCK'S ANIMAL SHOW: Boston, Mass.—indefinite.

BUFFALO BILL'S WILD WEST: New York city April 21-May 3.

ELY'S, GEORGE S.: Elkville, Ill., April 29, Duquoin 30, Tamaroa May 1.

FOREPAUGH-SELLS BROTHERS': Baltimore, Md., April 28, 29, Washington, D. C., 30, May 1, Hagerstown, Md., 2, Cumberland 3, Clarksburg, W. Va., 5, Fairmount 6, Connellsville, Pa., 7, Washington 8, Pittsburg 9, 10, Johnstown 12, Altoona 13, Lewistown 14, York 15, Reading 16, Pottsville 17.

HAMMETT'S PET ANIMAL SHOW: Beecher Falls, Vt., April 29, Whitefield, N. H., 30, Littleton May 1, Lisbon 2.

LUCKY BILL: Wiscoy, Minn., April 29, Rushford 30, Peterson May 1, Lanesboro 2, Preston 3.

MAIN, WALTER L.: Wheeling, W. Va., April 29, Canton May 3.

POOLE'S SHOW (C. Noble, mgr.): Columbia, S. C., April 21—indefinite.

WALLACE'S: Dayton, O., May 1.

WELSH BROTHERS: Lebanon, Pa., April 28, 29, Reading 30, May 1, Pottsville 2, 3.

MISCELLANEOUS

BROOKS CHICAGO MARINE BAND: New Orleans, La., April 27-July 5.

CALEDONIANS (H. Percy Hill, mgr.): Carleton Place, Ont., May 2, Smith's Falls 5, Spencerville 6, Iroquois 7, Morrisburg 8, Cornwall 9.

COLUMBIA JUBILEE SINGERS: Cadott, Wis., April 29, Stanley 30.

CRYSTALPLEX (W. Henry Walsh, mgr.): Livermore Falls, Me., April 29-May 3.

FLIPPO, THE (Hypnotists): Springfield, Ill., April 28-May 3, Marion, Ind., 5-10, Joliet, Ill., 12-17.

HERRMANN, THE GREAT: New York city April 28-May 3.

KELLAR (Dudley McAdow, mgr.): Toronto, Can., April 28-May 3.

KNIGHT BAND (T. P. J. Powers, mgr.): Belleville, Can.—indefinite.

KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): San Antonio, Tex., April 28-May 3, Laredo 5-10, Corpus Christi 12-17.

LYLE, EDWIN: Osage City, Kan., April 28-30, Valley Falls, 30, May 1-3.

PAULINE (Hypnotist; Chas. Hine, mgr.): Richford, Vt., April 28-May 3.

REYNOLDS, JOHN (Hypnotist): Ithaca, N. Y., May 1-10.

SHERIDAN (Magician): Loveland, O., April 29, Blanchester 30.

(Received too late for classification.)

GRUEN STOCK (Walwin Woods, mgr.): St. Louis, Mo.—indefinite.

JAMES BOYS IN MISSOURI: Chicago, Ill., May 4-10, Cleveland, O., 18-24.

KERNEL (Magician; Harry J. Dunbar, mgr.): Carlisle, Pa., April 30, Chambersburg May 1, Harrisburg 2.

KLARK-BOOVILLE: Ashtabula, O., April 28-May 3, Conneaut 5-10, Westfield, N. Y., 12-17.

OLE OLSON (Geo. Hendricks): Redding, Mich., April 29, Grand Rapids May 1-3.

RUDOLPH AND ADOLPH: Hartford, Conn., April 28-30, Derby May 1, New Haven 2, Bridgeport 3, New York city 5-10.

SUMNER, OTIS: Rochester, N. Y., April 29, 30.

VOCKER, LILLIAN (C. C. Vaught, mgr.): Lexington, Ky., April 29-May 3, Maysville 5-7.

UNCLE TOM'S CABIN (Haskell Bros., proprs.): Philo, O., April 29, Roseville 30, Thornville May 1, Pleasantville 2, Summerset 3, Crooksville 5, New Lexington 6, Corning 7, Hemlock 8, Shawnee 9, Straitsville 10.

WEBER AND FIELDS: Philadelphia, Pa., April 28-May 3.

A pastoral play—TRINITY CHIMES.

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"COLUMBIA"

Seats about 1,500. Orchestra floor and balcony. Large stage.

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MYSELF CURED I will gladly inform anyone addicted to COCAINE, MORPHINE, OPIUM OR LIQUOR, of a never-failing Painless Home Cure. Address Mrs. G. H. Baldwin, Box 1212, Chicago, Ill.

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The Ocean Pier and Casino Building. This building has a capacity of 1,500 people. Fine electrical equipment. Address MASSEY & EDWARDS,
Ocean City, N. J.

CAUTION!

Important to the Proprietors of Theatres, Theatrical Managers and Agents.

BOSTON, April 24, 1902.

Being the sole owner of the farce-comedy entitled "*Peck's Bad Boy*," the proprietors of all theatres, and also all theatrical managers and agents, are hereby respectfully notified that I have granted *L. M. Heath*, of Boston, Mass., an exclusive license to play said comedy in the Eastern, Middle, Western and Pacific Coast States and Canada for the season of 1902-1903, commencing on the 15th day of September, 1902, and ending on the 30th day of April, 1903. *Mr. George W. Heath*, now of 23 Court Street, Boston, Mass., who for many years has been successfully connected with said play as manager, will remain as manager for L. M. Heath, and is now organizing and booking three first-class companies to cover said territory. There will be new people, new specialities, and a large amount of new and elegant printing, etc.

L. M. Heath is also my exclusive licensee to use said comedy for the season of 1901-1902 (now nearly over) in the United States and Canada, and has had two companies—the "Eastern" and "Western"—on the road playing it constantly ever since the opening of the season.

Mr. Leroy J. French, of Hyde Park, Mass., proprietor of French's Opera House, has charge as assistant manager of the Western company, which will close May 10th next, and Mr. George W. Heath has personal charge as manager of the Eastern company, which will close June 7th next.

Mr. French has been exclusively licensed by me to play said comedy for a Summer season in Vermont, New Hampshire, Maine, New Brunswick, Nova Scotia, Cape Breton, Prince Edward's Island, and Newfoundland, commencing on June 9th, 1902, and ending on Sept. 13th, 1902, and is now organizing and booking a fine company for that territory, and will have plenty of new and elegant printing, etc. Heath and French are both respectively licensed by me to use the only authorized version of said play in the territory and for the periods above specified.

It is now universally conceded that "*Peck's Bad Boy*" is by far the brightest, funniest and most successful farce-comedy ever written. No other, with perhaps one exception, has been played to so many millions of people, produced so many laughs, or given such perfect satisfaction to both managers and the public. It comprises in its cast nine star parts, in addition to minor parts, specialties, etc.—viz., *Schultz*, the groceryman; *Henry Peck*, the bad boy; *Minnie*, his best girl; *Jimmie Duffy*, his chum; *Lizzie*, the servant girl; *Duffy*, the policeman; *Rev. Dr. Mildway*, the minister; *Mr. Peck* and *Mrs. Peck*. These are all very strong character parts, entirely original in this comedy, and as nearly all managers and proprietors of theatres throughout the country are familiar with them, and also with the dialogue or text, scenes, situations, climaxes, acts, properties, catch lines and other substantial or peculiar parts of the play, there is no excuse whatever on their part for infringing my rights, they being equally liable with other infringers to heavy penalties for booking, advertising or playing an unauthorized version or any imitation of said comedy in their houses.

I therefore hereby respectfully notify and caution them and all others that I shall hold them strictly accountable to the full extent of the law for booking, advertising or playing "Peck's Bad Boy," or any part thereof, or using the name of the same, without my full written license and authority.

CHARLES ALBERT SHAW,
{ of Stone & Shaw, proprietors of Austin & Stone's,
No. 4 Tremont Row, Boston, Mass. }

P. S.—In this connection special attention is called to the following important notice recently issued by *Hon. George W. Peck*, ex-Governor of Wisconsin, the world-famous humorist and author of "Peck's Bad Boy:"

NOTICE.

MILWAUKEE, WIS., April 17, 1902.

This is to notify all theatrical managers and agents, and the proprietors of theatres wherever located, that *Charles Albert Shaw*, of No. 4 Tremont Row, Boston, Mass., is the sole and exclusive owner of the farce-comedy known as "Peck's Bad Boy," and that no person whomsoever has any right to book, advertise or play said comedy or any part thereof, or to use the name of the same, without full written authority and license from him.

GEO. W. PECK.

MEYER'S Grease Paints

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Est. 1859.

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Send for Catalogue.

DEAR LOUISE:—Please communicate quick, the baby is very ill. R. W. L.

The Campbells are comin', Hurrah! Hurrah!

FIFTH AND SIXTH GRAND CONCERT TOURS.

"THE KILTIES"

(Gordon Highlanders of Canada.)

Under the Leadership of MR. WM. F. ROBINSON.

40 Musicians 16 Vocal Choir 6 Highland Dancers
2 Bagpipers 4 British Military Buglers
Giant Drum Major Boy Dancer, Etc.

"The Kilties Band," which has taken four extended tours of the United States, has heretofore consisted of 48th Highlanders' Bandsmen and separate dancers, pipers, vocalists, drum major, boy dancer, etc., etc. Owing to the demand for our services in the United States and the serious interference of military duties with our position as a permanent touring band, our bandsmen have now withdrawn individually from the 48th, under a brilliant and, in every way, more competent bandmaster, and associated with the same dancers, pipers, drum major, etc., will continue our tours under our protected title of "The Kilties," the only change in personnel being that which, after mature consideration, we have made in the position of bandmaster. We positively guarantee a better uniformed, better equipped and artistically improved organization, but will have throughout the same men who have been on tour the past two years. We have voluntarily withdrawn from association with the 48th Regiment and have already booked four months of our 1902-3 tours, including engagements at several of America's leading resorts.

My organization has been formally offered association with other Canadian regiments, but patrons can rely on no military or other association being formed which will interfere with extended tours or which will compel employment of incompetent men in any position. There are Highlanders' bands galore, but only one "Kilties Band."

Anybody getting together a new band—either regimental or otherwise—and attempting to use my title of "The Kilties," will be prosecuted to the full extent of the law.

BIGGER, BETTER AND MORE THOROUGHLY BILLED THAN EVER.

Address all letters to the same old Permanent Address

Belleville, Canada.

T. P. J. POWER, Director of Tour. CAMERON BROWN, President of Tour.

THE TELEPHONE GIRL.

WARNING!

To the Managers of Theatres throughout the United States and Canada:

ARTHUR W. TAMS hereby notifies the managers of all theatres throughout the United States and Canada that the Musical Comedy, The Telephone Girl, is owned solely and exclusively by Kerker and Morton and, as their sole agent and holding their power of attorney, he will prosecute any parties attempting to perform this Musical Comedy and will enjoin unauthorized performances by companies that have not his authorization alone and his permission to perform the Musical Comedy.

A certain article published in one of the New York daily papers under date of April 24th, regarding the so called claims of another party to the rights to The Telephone Girl, and the statement by that party that J. J. Rosenthal performed the Musical Comedy under that party's permission, are false and misleading. MR. J. J. ROSENTHAL performed this Musical Comedy during the season of 1901 and 1902 under a contract signed by me, and the performances given by that company were satisfactory to me and to Messrs. Kerker and Morton.

ARTHUR W. TAMS, 160 West 28th St., N. Y. City.

THE ST. CLAIRE-CUSHMAN STOCK CO.

Wants Dramatic People in all lines, for Summer Stock at Park Opening MAY 28th.

Rehearse at Philadelphia, Pa., May 14.

Will Feature Young, Good-looking Leading Lady. Want good Juvenile Woman, Character Woman, Soubrette, Leading Man, Juvenile, Comedian, Character Man, and can use Stage Carpenter that can build stuff. Everybody must send photo (which will be returned). Give full particulars and VERY LOWEST SUMMER SALARY (I don't pay board). Address as per route to WILLIAM C. CUSHMAN,
Week April 27, Temple Theatre, Louisville, Ky.; Week May 4, Grand Opera House, Memphis, Tenn.
Then Room 710 Girard Building, Broad and Chestnut Streets, Philadelphia, Pa.

P. S.—Glad to hear from all old friends. Can also use good Vaudeville people. If you have a week open write me. Can place you.

8th—Season of the Time Tried Success—8th

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With the most natural of all Yankee Character Comedians,

... DAN DARLEIGH ...

In the title-role. Backed by Brains and Capital. 2 Brass Bands. Concert Orchestra. 7 Hot Specialties.
Managers send your open time after Sept. 1. Actors and Musicians write. You must be good. Those who have been with the show write again. HARRIS LUNDBERG, Mgr. International Theatre, Niagara Falls, N. Y.

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Thomas Askin

READING—From Fields, Riley, Kipling (selections in dialect).

SINGING—Old English Ballads.

Invites Offers for Summer and Next Season.

NOTE—Now working for my Master of Arts degree, at Tabor College, Tabor, Iowa. At liberty after June 25. Address Tabor, Iowa.

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OLD MEN AND WOMEN. AT LIBERTY.
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TELEGRAPHIC NEWS

CHICAGO.

Viola Allen Revives The Hunchback—Annie Russell at Powers'—Hall's Chronicles.

(Special to The Mirror.)

CHICAGO, April 28.

Our only new arrival this week is Annie Russell, who is always as welcome as the flowers in May, several of which she resembles. With delightful old Mrs. Gilbert, Orrin Johnson, and John Glendinning she gave us The Girl and the Judge for the first time here at Powers' to-night, and a large audience applauded.

The April dinner of the Forty Club will take place at the Wellington Hotel to-morrow evening. Among the club guests will be David Warfield, Ed J. Connelly, Frank Moulan, John Glendinning, Orrin Johnson, Eugene Canfield, Jameson Lee Finney, Father Dorney, Eben Plympton, and Richard Carle.

David Warfield, by the way, is filling the Illinois at every performance, and The Auctioneer has caught on capitally. It will remain with us until May 11, when Florodora comes for a Summer run.

William Morris, of Otis Skinner's company, has landed Camilla Crume, formerly one of the Bread Sisters, for the soubrette album. The Bread Sisters, by the way, have been toasted at many boards, and are reported to be well supplied with the dough. Mr. Norris will return to vaudeville on the Masonic Temple roof here early in June.

This is the eighth week of George Ade's The Sultan of Sulu at the Studebaker, and the end is not in sight yet, for seats are on sale a month in advance. There were two changes in the cast to-night, Norma Kopp (Police!) succeeding Gertrude Quinlan, who goes on to Daly's to take her original part in King Dodo, and Maud Williams taking the place of Estelle Darling in the leading role.

Richard Carle, Henry Norman, W. R. Roch, Edmund Stanley, Harriett Standon, Ruth White, and Josie Intropodi are to be in the cast of Guy F. Steely's Summer extravaganza, The Stocks, at the Dearborn May 18. This week The Bauble Shop is being given there by the stock company.

May Irwin is still having things her own way at McVicker's in The Widow Jones.

C. T. Dazey's new melodrama, The Suburban, goes on at McVicker's May 6, and John Lewis has the horses for the big race scene on hire from Hornellsville, N. Y., and is engaging jockeys to ride them. J. H. Gilmour and Harry Woodruff head the cast.

David Warfield and Ed J. Connelly dropped in on me in my downtown court the other day and Connelly, who is here doing Bronson in The Belle of New York at the Great Northern, reminded me that Warfield was the original "polite lunatic" in The Belle. Mr. Warfield, by the way, in spite of his big hit as a star still wears a No. 7 hat.

After a successful week in In the Palace of the King at the Grand Opera House, Viola Allen revived The Hunchback to-night, appearing as Julia. She is well supported by Eben Plympton, Jameson Lee Finney, and Adelaide Prince and others. Next week, Grace George in Under Southern Skies.

At the Columbus this week the stock company is producing A Texas Steer, with Carle Smith Searle, who "benefits" to-morrow, as Maverick Brander and the versatile Anne Sutherland as Bossy Brander. Next week Miss Sutherland will appear as Glory Quayle in The Christian.

Human Hearts is at the Alhambra, while at the Bijou Smith O'Brien is in The Game Keeper.

An "Uncle Tom" actor who heads his own company told me last week that he was forced to leave a certain town lately "on account of his belief." When I asked him to explain he said he believed that they would kill him if he remained.

Bessie Wynn, one of Anna Held's stunning "Belle girls," has been engaged by Manager Fred Hamlin for his Summer production of The Wizard of Oz.

Florence Reed is making a hit with May Irwin at McVicker's.

Theodore Thomas finishes his concert season at the Auditorium next Friday afternoon and Saturday evening.

At the Auditorium to-night the Apollo Club rendered The Damnation of Faust, with George Hamlin, Helen Buckley, Charles W. Clark, and Claude Cunningham as soloists.

The Belle of New York has made such a big hit at the Great Northern that it will be kept on during the current week—an unusual event at this house. It is the third week of the "Belle" there this season.

After nearly three weeks of big business Ringling's Circus left the Coliseum last evening and opened the regular season under canvas to-day at Champagne, Ill., playing a week between here and St. Louis. The eloquent James J. Brady, "the man never out of work," is now in St. Louis to tell 'em about it in polysyllables.

At the Academy of Music this week Over the Fence is the card, and as an incident Harvey Parker, "the Demon Wrestler," is announced to "meet all comers." If he will agree to meet "the Demon Rum," I will have a few dollars on the result.

Camille is being given by the stock company at the New American this week and there is a handkerchief sale on at Siegel and Cooper's. You can't get ahead of these people.

One of the pleasantest incidents of my recent trip to New York was a casual meeting on Broadway with my delightful old friend, D. H. Harkins, and I heartily echo the sentiments expressed last week by "The Usher" anent the cruel comments made by some of your New York critics in connection with Mr. Harkins' unfortunate breakdown on the first night of The Last Appeal at Wallack's. Whatever we may say of England, we must acknowledge that her old actors and actresses always earn and keep the admiration and respect of the playgoers. Mr. Harkins deserves well of us for his services in the past, at least.

Over near the Bijou is a "cafe" (pronounced on the West Side as spelled) that is such a "hoodoo" that the "this place has changed hands" sign is never taken down. The last purchaser asked the would be seller if there were any intermissions in the theatre nearby. "I should say so," said the seller, "Just look at the programme this week, there is an intermission of three years between the first and second acts." And the man bought the place.

I see that George Bernard Shaw is at work on the adventures of Don Juan, to run through five acts. From what I have heard of Don I think a curtain-raiser would be sufficient.

"BUFF" HALL.

BOSTON.

New Faces at Castle Square—Opera at Music Hall—Boston's News Budget.

(Special to The Mirror.)

BOSTON, April 28.

With the performance of Tennessee's Pardner at the Castle Square this evening the Summer season at that house was inaugurated and a considerably revised stock company made its appearance to remain for the Summer months. The list as now made up includes Lavinia Shannon, Hallett Thompson, Robert Elliot, Katherine Clinton, and Isette Jewell as newcomers, while Mary Sanders and Lenora Bradley remain together, with Charles Mackey, John T. Craven, James L. Seeley, James A. Keene, Edward Wade, Lindsey Morison, William J. Hasson, John J. Geary, and Louis Thiel. Miss Shannon and Messrs. Thompson and Elliot appeared to-night and had a hearty welcome, while it goes without saying that all the old favorites were enthusiastically received. Lord Chumley will follow.

Anna Held and The Little Duchess packed the Hollis to the doors to-night. The star was not the only person in the production to score, for Charles Bigelow and Frank Ebert were always prime favorites here, and they made great hits. The chorus will be the thing, however, for the young women were so good looking and dressed so well that they made The Liberty Belles look like thirty cents, and that attraction had been the beauty sensation of the season at this house.

The Strollers opened at the Colonial to-night, with Marie George back in Boston for the first time since she left The Rounders here to hobnob with princes and dukes in London. She has a capital character and proved the hit of the programme, but John Henshaw and D. L. Don also made good in the leading comedy characters. The company has been laying off for a week so that scenery and costumes could be put in spick and span condition. Sixteen girls have been added to the chorus.

The Boston evidently finds a good thing in the rural drama, for the hit which has been made here with Quincy Adams Sawyer evidently led to the capture from the New England circuit of Uncle Terry, another book play, with James R. Waite in the leading character. Claudia Bruce plays the waif and the company is well selected. After a fortnight the Bostonians will come to close the season of this house.

Frank Daniels in Miss Simplicity is an old favorite brought back again to the Tremont. The splendid hit which he made here last Fall was the feature of the early season and he tested the capacity of the house all the engagement. Consequently it was not strange that the arrangements for a return should be made.

Are You a Mason has had no drop in business at the Museum, and attendance is capital, but the final fortnight is now being played. Leo Ditrichstein was ill last week and lost one performance, but by great pluck kept up at all others. He is now restored to health.

When The Cap of Fortune left the Park it was said that it would come back in a fortnight, but Nell Burgess and The County Fair seem to show no intention of giving up the ghost, and business is just as good as ever, while the performance continues the best that Mr. Burgess has ever given of the play in Boston.

Jeffreys Lewis has always been a Boston favorite, but she has not appeared here as a star in a number of years, and for that reason there was added interest in the coming to the Grand Opera House to-night with East Lynne. The Ada Grey version of the play was used, and the production was under the management of Charles F. Tingay, who has appeared here so many times with Miss Grey.

The Span of Life is the melodrama of the week at the Bowdoin Square, with the Donasettas as the acrobats, who perform the human bridge for the escape scene. I wish some one would write a new act for that piece, so as to show how the acrobats ever got up again after the heroine escaped, and to see what the Arabs did to them. That has always been an unexplained mystery.

The Girl from Paris still keeps on at the Columbia, and although The Defender is announced as the next production no date is given. Frank Smithson, who has been the stage-manager for this production, has also been engaged for the same position with the new work which is now being rehearsed.

There will be quite a surprise in knowing that Music Hall is going to enter the field of comic opera for the Summer, and that the new *régime* will start June 2. J. H. Emery, the manager of this house, is also the manager of the Castle Square, and so there is an appropriateness in his organization being called the Castle Square Opera company. William G. Stewart, of the American School of Opera, is in charge of the company, and he tells me that he will produce such works as Il Capitan, The Geisha, The Fencing Master, A Gaiety Girl, The Belle of New York, Wang, The Telephone Girl, and The Amber. If this sort of repertoire is given instead of Pinafore, Il Trovatore, and Chimes of Normandy, varied by Chimes of Normandy, Il Trovatore, and Pinafore, the Summer Season will surely start with every prospect of good fortune.

The ghosts of William Warren and Mrs. Vincent are said to walk the stage of the Museum after everything is still for the night. If they do they must have been surprised last week when they got in one of the dressing-rooms and found a ping pong table established there. The Are You a Mason company has gone crazy over the game, and Thomas A. Wise and the others are playing there all the time, even during the performance. They are now having a tournament for a bit of plate offered by Rich and Harris.

They had a notable series of farewells at the Castle Square April 26, John Craig, the leading man, who goes to New York to appear with Mrs. Fiske in her revival of Tess, has made hosts of friends here, and Eva Taylor, the leading woman, was remembered by a great bunch of forget-me-nots bearing a handsome diamond brooch.

The Point of Pines is going to have an opera season this Summer instead of vaudeville, and the company will include Margaret Ashton, Helen Brackett, Charlotte Stolle, Adolph Mayer, Lyman Wheeler, Tom Martin, F. J. Carthey, and Fred Perkins.

Applied Mechanics, the comic opera which the Tech boys gave for their theatricals this year, was specially interesting to many to whom it recalled the days when Janet Edmonston was the prima donna at the Bijou, when it first opened. As Mrs. Walker, she has coached the Tech boys for a number of their productions, and now they gave an opera which she wrote and which scored an unquestioned success.

Charles Dickson has been engaged by A. H. Chamberlyn to play the Sir Thomas Lipton part in The Defender at the Columbia. That will be quite a decided change from Quincy Adams Sawyer.

In addition to Dorothy Morton as prima donna the list of principals for The Prince of Pilsen at the Tremont will include John W. Ransone, Arthur Donaldson, and Louise Montrose. George F. Marion is also scheduled, but another statement gives it that he has been re-engaged for a term of years by F. Ziegfeld, Jr.

Grace Orr Myers, who is here with Frank Daniels this week, really ought to make a visit while in Boston to the newspaper which printed her photograph a few weeks ago and called it Florence Burns.

Leigh Morrison, of the Grand, who filed his petition in bankruptcy last week, has liabilities of $7,067 and assets of $304. The Grand will not be opened again this season.

Marion Manola, who is still at the City Hospital, is reported as being in a comfortable condition.

Eddie Halpin made a decided success last week when he made his debut on the stage as the policeman in Are You a Mason?

Samuel McKee is no longer connected with Are You a Mason, but has returned to New York.

Maud K. Williams has resigned from The Girl from Paris at the Columbia.

Weber and Fields, De Wolf Hopper, John T. Kelly, Sam Bernard and Lew Dockstader went to the Bowdoin Square last week to see N. S. Wood in Out in the Streets. Two boxes were occupied and the star had a great reception.

Next Saturday night Charles Mackay rounds out his fifth year at the Castle Square, and he is more popular than ever there.

Richie Ling, who will always be remembered in Boston for his success in The Brigands at the Castle Square, has been engaged for The Defender at the Columbia.

G. A. Smith appeared before United States Commissioner Fiske in this city last week on a charge of conducting the Gem Theatre at Haverhill without paying the income tax. By advice of counsel he waived examination and was held for the May term of the Grand Jury of the Circuit Court.

Lindsay Morison made a great hit as the Ghost in the admirable production of Hamlet at the Castle Square recently. When I first knew him he was playing as a comic opera comedian, and his steady advancement through legitimate comedy to Shakespeare has been interesting to watch.

Adele Block is to spend the Summer at Swampscott.

Madge Pierce will be with her parents at Weymouth for the Summer.

Quincy Kilby has resigned as business-manager with the Bijou Opera company, and has been succeeded by Frank A. Harding, who will accompany the organization on its long journey to Denver and back.

Mrs. Patrick Campbell has gone, but stories still remain. While she was here Mrs. Kate Douglas Wiggin, the author, called and read a new original story to the actress, who was delighted with it. At its conclusion Mrs. Campbell imitated Tweedlepunch in Florodora with his "What shall I give you? Ah! My pocket knife!" only she said, "Oh, my dear Mrs. Wiggin"—who had just given her the manuscript—"this is too good of you! Oh, why haven't I some little souvenir about me that I might give you in return." There was an instant's pause while Mrs. Campbell ran her fingers lightly over her brooch, necklace and chatelaine. Then her features became suddenly lightened while her whole face beamed with a beautiful smile. "I have it!" she cried, as she held her little dog out. "In return for that charming manuscript I'm going to let you kiss Pinki-Panki-Poo." From the Somerset I've heard other things about Pinki-Panki-Poo, but I'm not going to tell.

They have resumed their old-time activity on the work of building the new Majestic, on Tremont Street, and workmen are now on the go night and day.

Edmund Burroughs, the Boston boy, who is playing Tim in The County Fair at the Park, has scored one of the hits of the performance.

The shirt waist theatre suit has been decided and the mere holding of a ticket for a performance does not insure the patron of a theatre with a binding contract. On the contrary, according to the ruling made last week by Judge Sullivan, of the Municipal Civil Court, in the suit brought by Worcester F. Nichols against the Boston Music Hall Amusement Company, it conveys a license that can be rebuked by the management on justifiable cause. Mr. Nichols went into Music Hall in a shirt waist last June and was ejected, it being against the rules of the house to attend a performance in negligee attire. He refused to leave his seat when requested and was assisted from the place. He sued for $2,000 damages for alleged breach of contract and the Court found in favor of the management. A previous suit against the same place of amusement, brought by a young man who insisted upon witnessing a performance while wearing a sweater, resulted in the Court awarding the plaintiff the price of admission, 25 cents.

JAY BENTON.

PHILADELPHIA.

Mrs. Fiske at the Auditorium—Weber and Fields—Circus Breaks Records.

(Special to The Mirror.)

PHILADELPHIA, April 28.

The event of the week is the engagement of Mrs. Fiske at the Auditorium, that began this evening, to one of the largest houses of the season. The Unwelcome Mrs. Hatch, followed by A Bit of Old Chelsea was the bill, with A Doll's House and Divorcons and Little Italy for later in the week. The advance sale is very large, insuring a phenomenally successful engagement. Mrs. Fiske is held in high esteem by Philadelphians and her admirable performance of Mrs. Hatch was enthusiastically applauded. Her company is a superior one and the plays are handsomely staged.

Weber and Fields and their company opened to-night at the Academy of Music for three nights and a matinee. The house was crowded and the favorites were warmly welcomed. Hoity Toity, with burlesques on current plays, was the programme.

This is the last week of the regular season at the Broad Street Theatre. Julia Marlowe playing a return date with When Knighthood was in Flower, which has ceased to be a novelty. Henry Ludlam and company in classic repertoire will shortly play a week's engagement here.

William H. Crane in David Harum continues at the Chestnut Street Opera House to medium business, the booking was for six weeks and expires May 10, closing the season, unless something turns up in the meantime.

The Messenger Boy at the Chestnut Street is not doing the business anticipated, but as benefits have been sold in advance it must remain until May 10. Miss Rob White, with Marguerite Sylva, May 12—indefinite.

The Wild Rose is in its second and last week at the Garrick Theatre. As yet there is no booking at the Garrick Theatre for next week, and apparently the season is over, except for special performances.

My Antoinette continues at the Walnut Street Theatre. Alterations and additions are being made with the hope of making the comedy a Summer attraction at the seashore.

M. B. Curtis and Albena De Mar in Sam'l of Posen, supported by the Durban-Sheeler Stock company, are a good card for week at the Girard Avenue Theatre. Next week, Creston Clarke in Othello, supported by the stock company.

A Colonial Girl by the stock company at Forepaugh's Theatre is a genuine treat to the large clientele of this popular resort. George Learock has staged it handsomely. Prominent in a strong cast are John J. Farrell, Florence Roberts, Margaret Dibden Pitt, Jennie Ellison, Albert Sackett, and George Barbier. The Conquerors will follow.

At the Standard Theatre, Darcy and Speck's Stock company are giving Jesse James, the Bandit Hero to paying patronage. Kidnapped is underlined.

Happy Hooligan opened at the National Theatre to a big house. Elita Proctor Otis in East Lynne May 5. The American Tramp May 12.

Lovers' Lane is booked at the Park Theatre for the rest of the season. With popular prices, liberal billing and light expenses the prospects are that the play will remain here for weeks.

Wurster's German Stock company at the Arch Street Theatre close their season April 30, having done better than they expected. Excellent productions have gained them a large clientele and they have leased the theatre for another year. The Fall season will open in October.

Rose Melville in Sis Hopkins is at the People's Theatre with prospects of good patronage. Next week, When London Sleeps.

This is the last week but one of Dumont's Minstrels at the Eleventh Street Opera House. The offerings are unchanged and good business prevails.

The Forepaugh and Sells Brothers' Circus, with a week of clear weather, drew big crowds at every performance and surpassed all previous records with gross receipts of over $40,000. Buffalo Bill's Wild West is announced for week of May 12.

Mr. and Mrs. George F. De Vere (Willie Mortimer), who are here with William H. Crane's company, celebrated the forty-fifth anniversary of their marriage April 13, and were the recipients of many congratulations and presents.

Woodside Park will open its season May 25 with Conterno's Band. Willow Grove Park will open May 30.

S. FERNBERGER.

WASHINGTON.

Final Weeks at Two Theatres—The Symphony Orchestra—Jottings.

(Special to The Mirror.)

WASHINGTON, April 28.

The end of the regular seasons of the principal theatres is at hand. At the New National and the Columbia there are no announcements of attractions to follow, which is regrettable, as to-night's openings were excellent.

Blanche Bates in Under Two Flags had a big house at the National and received a warm welcome. Among the principals Eugene Ormonde, Burr McIntosh, Gaston Mervale, Matt B. Snyder, Rose Snyder, Rankin Duval, Mrs. F. M. Bates, and Pauline Von Arnold were prominent.

What Happened to Jones, at the Columbia, re-introduced that capital comedian, Harry Corson Clarke, to a houseful of friends, made during his ten weeks' connection with the Bellows Stock company, during the early Winter. Mr. Clarke was very successful in the portrayal of the leading comedy part. His capable supporting company comprises Lottie Alter, Laura Almonino, Florence Robinson, Helen Ware, Mary Karr, Laura Bryant, Lucia Huxford, John Westley, Fred Murray, Thomas Forbes, Harry Doenton, Henry Hockey, Thomas Phillips, and Thomas Hodgman. This is the beginning of Mr. Clarke's Spring starring tour.

The Adventure of Lady Ursula is the bill at the Lafayette, and is well rendered by the Bellows Stock company, Lillian Lawrence again distinguishing herself. A large audience in attendance thoroughly enjoyed the presentation. One of Our Girls next week.

Human Hearts is at the Academy, opening to large attendance. A Romance of Coon Hollow will follow. One of the surprises of the season was Happy Hooligan's business last week. The house was completely sold out days in advance.

The first concert of the new Washington Symphony Orchestra occurred this afternoon at the New National Theatre, under the conductorship of Reginald De Koven. Paderewski was the soloist.

Walter Damrosch, under the auspices of the Choral Society, will give a lecture recital at Congregational Church Hall Wednesday night on "Wagner as a Methodist."

JOHN T. WARDE.

BALTIMORE.

Elita Proctor Otis at Ford's—Haswell Stock Closes Notes.

(Special to The Mirror.)

BALTIMORE, April 28.

Elita Proctor Otis, who is making a Spring tour in East Lynne, appeared at Ford's Grand Opera House this evening in the dual roles of Lady Isabel and Madame Vine. Miss Otis gave a strong and thoroughly natural interpretation of these two well-known dramatic characters, and her excellent work was recognized in the way of liberal applause by the large audience. A thoroughly competent company surrounds the star, and the performance is an even and most satisfactory one. Blanche Bates will follow May 5 in Under Two Flags.

Charles Dalton in The Sign of the Cross is this week's attraction at the Academy of Music, where it will close the regular season of that house. Mr. Dalton has been here in the role of Marcus Superbus many times before, and it need only be said that his work is up to his former high standard. The play is well mounted and the performance is an interesting one.

Pauline Hall and a company of vaudeville performers hold the stage of the Auditorium, where they present an attractive olio bill. Among those in the programme are Francesca Redding and company, Girard Leon and his

Cowboys, the Zeda-Elden Trio, Harry Lamarr, the Three Rambids, Morton and Van Allen, Lattimore and Leigh, Baker and Lynne, and Acker and Acker. Miss Hall sang several songs very acceptably. Nat Wills and company will follow.

Dangers of Paris was well presented at the Holliday Street Theatre last night. The play is excellently mounted. A Mother's Heart next week.

Weber and Fields' stock company will give one performance at Music Hall on May 5.

Forepaugh and Sells Brothers' Circus exhibit here to-day and to-morrow.

Victor Herbert's Pittsburg Orchestra will give a three weeks' season of popular concerts at Music Hall in May.

The season of the Percy Haswell Stock company at Chase's Theatre was brought to a close on Saturday night. The house was crowded with an audience that came to say good-bye, and each member of the company had to bid adieu through a speech. The company left yesterday for Norfolk, Va.

HAROLD RUTLEDGE.

ST. LOUIS.

Mrs. Campbell in Repertoire—Two Musical Comedies—Season's End Near.

(Special to The Mirror.)

ST. LOUIS, April 28.

Mrs. Patrick Campbell made her first St. Louis appearance at the Olympic this evening, presenting Magda before a very large and brilliant audience. Mrs. Campbell was received with that same great enthusiasm as has been accorded her in the other cities that she has visited on her first American tour. Herbert Waring and George Titheradge gave the celebrated artist strong support. On Tuesday, Wednesday and Saturday nights The Second Mrs. Tanqueray will be presented. Thursday and Friday nights, The Notorious Mrs. Ebbsmith; Saturday matinee, Beyond Human Power. Florodora next Sunday.

The Explorers came to the Century last night and was considered a good successor to The Burgomaster. A number of well-known people in the cast were: Richard Carle, Knox Wilson, William Riley Hatch, Carlton King, W. B. Rock, George Romain, Edith Hutchins, Agnes Paul, Luella Drew, Josie Intropidi, Rose Leslie, Ethel Johnson, Frank Randall, and Madge and Grace Wallace. Agnes Paul, who was a popular member of the Delmar Opera company last Summer, received a hearty welcome. This evening the Century was packed, the event being the annual benefit to the popular treasurer, W. D. Cave. The Century will close for the season Saturday night.

The Grand has for the last week of the season a very strong attraction in The Chaperon's which appeared at this popular house Sunday afternoon. Among the favorites who scored were: Harry Conor, Walter Jones, Joseph C. Miron, Eva Tanguay, Trixie Frigana, Winnifred Florence, May Boley, Mae Stubbins, and Nellie Follis.

Manager Garen has Robert McWade in Rip Van Winkle at Havlin's this week. Mr. McWade was well received and he had good support from J. W. Benson, Samuel Hunt, David Davieson, Master Harold Grau, Josephine Foy, Rachelle Renard, Irene Grau, and Amy French. A Dangerous Woman underlined.

J. A. NORTON.

CINCINNATI.

Season Practically at an End—Robinson's Circus—Various Matters.

(Special to The Mirror.)

CINCINNATI, April 28.

Florodora at Robinson's last week played the most successful return engagement known here for many years, and terminated the regular season of that theatre in a blaze of glory. Managers Rainforth and Havlin retired from the management of this house Saturday night but expect to reopen the new Grand early in September.

Frau Koenigen was the last play of the German company's season, and attracted a large audience, which thoroughly enjoyed this charming comedy.

The Orpheon company returned to the Walnut yesterday, and opened an indefinite engagement, presenting Hurly-Burly and Barbara Fidgety, which were first made known here by Weber and Fields. Nat and Sol Fields, Allen Curtiss, Octavie Barbe, and the other favorites of the company were seen in congenial roles.

The third week of the Herman-Buehler Stock company opened auspiciously at Heuck's yesterday with a creditable presentation of Unred Two Flags, Velma Herman appearing as Cigaretta, and Richard Buhler as Bertie Cecil. The Little Minister probably will follow.

The Lyceum closed for the season Saturday night after a big week with Martin's Uncle Tom's Cabin.

The John Robinson Circus, as usual, opened its season here, giving the first performance Saturday. This week will be chiefly devoted to the various suburbs.

The season here is practically at an end, although several of the houses where permanent attractions are installed will continue until the weather forbids.

H. A. SUTTON.

LEAGUE DOINGS.

Amelia Bingham and Robert Edeson were the guests of honor at the social meeting of the Professional Woman's League Monday afternoon. "Aunt Louisa" took the place made vacant temporarily by Mrs. Edwin Knowles, whose absence was due to her recent sad bereavement. James J. Sephler, of the Sky Farm company, sang several baritone solos. A clever imitation of Sis Hopkins was given by Helen Hiel, and also a character song. "Just Kiss Yourself Good-by." May Isabelle Fisk read two original monologues. Mr. Edeson was introduced and said: "I can't give you a lesson in character nor in make-up, as I am studying books of reference myself, and I don't know how to entertain you, as I don't belong to a trust. I have no precedent. I only thank you for your hospitality." Maude Banks, the author of The City's Heart, was called for, and thanked all those who did so well in her recent production. Literary Day, on May 5, will be in charge of Kate L. Chrystal.

MADAME CALVÉ'S PLANS AND SALARY.

Two statements that have appeared in print regarding Madame Calvé since her departure for Europe are unfounded. One is that she will never return to this country. The other is that her salary the past season was $1,200 a performance.

Madame Calvé is not likely to return until the season after next, but it is her intention to revisit America. Her salary at the Metropolitan the past season was $1,800 a performance, with a guarantee of fifty performances.

Louise Mackintosh and Robert Rogers, with Her Lord and Master, Manhattan Theatre, New York city.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, No. 139 West 47th Street.

The twenty-sixth regular service of the New York Chapter of the Alliance was held on Sunday evening in St. Chrysostom's Chapel. The Rev. William E. Johnson, rector of the Church of the Redeemer and chaplain of the Alliance, conducted the service and preached a most interesting sermon upon "The Dramatic Element in Church Worship." The service was very largely attended by players and others who are interested in the work of the Alliance.

In his discourse the Rev. Mr. Johnson said in part:

"The priest at the altar has to enact his part in the divine drama as does the actor in the theatre. The priest acts for the people. There is great dramatic action in our service. In our day and generation we little realize the depth of this divine drama. We have lost the art of worship, and in its place we have a small, selfish, whining, teasing manner of prayer. You have got to appreciate the wonderful dramatic action in the service you are participating in. You have got to go back to the beginning and understand that divine drama which Christ acted with such exquisite art. Then you can pray and worship with the true feeling."

The Rev. Walter E. Bentley, General Secretary, and William C. Andrews, Assistant Secretary, spoke at the National Alliance service held last Sunday evening in Trinity Episcopal Church, South Norwalk, Conn. The service was conducted by the Rev. Romilly F. Humphries, rector and directing chaplain of the Alliance in South Norwalk, assisted by Rev. Paul M. Strager, pastor of the Congregational Church and associate chaplain. The church was crowded and a large offering was realized for the Alliance. Mr. Bentley portrayed the new attitude of the church to the theatre as manifested in the wonderful growth and results of the Alliance, while Mr. Andrews described the actual daily workings of the Alliance in the headquarters, and, from an actor's standpoint, its great value to the dramatic profession. There were actors present who were members of a company in town, and it is proposed to form a local chapter of the Alliance in South Norwalk in the near future.

The thirty-seventh meeting of the National Council will be held at the headquarters on Friday, May 2, at 4 P.M. All members are urged to attend as very important business relative to the third annual meeting is to be transacted.

A service under the auspices of the Alliance will be held in Calvary Episcopal Church, Memphis, Tenn., next Sunday evening, May 4. The sermon will be preached by the Rev. Thomas D. Windiate, rector of the Church of the Good Shepherd, who is the directing chaplain of the Alliance in Memphis, succeeding the Rev. George Patterson, deceased. All members of the profession are cordially invited.

Last Sunday, April 27, was the day set for the first annual service of the Alliance, and the occasion was duly celebrated in many cities throughout the country. The secretary received word from a number of Chaplains, who were unable to observe the day, that they will hold special services later. The Chaplains who celebrated the occasion with Alliance services—in many cases of an elaborate character—were as follows:

The Rev. T. Ainslie Stevenson, Waverly, N. Y., Grace Episcopal Church; the Rev. William M. Brundage, Albany, N. Y., Unitarian Church; the Rev. Paul M. Strayer, South Norwalk, Conn., Congregational Church; the Rev. E. S. Rousmaniere, Providence, R. I., Protestant Episcopal Church; the Rev. Ralph W. Brokaw, Utica, N. Y., First Presbyterian Church; the Rev. George Hickman Buck, Derby, Conn., Protestant Episcopal Church; the Rev. T. F. Stauffer, Sioux City, Ia., Reformed Church; the Rev. Theodore Payne Thurston, Winona, Minn., Protestant Episcopal Church; the Rev. A. Fraser, Youngstown, O., Protestant Episcopal Church; the Rev. Albert B. Putnam, Mansfield, O., Protestant Episcopal Church; the Rev. J. D. Herron, Portsmouth, O., Protestant Episcopal Church; the Rev. J. J. Perry, Brunswick, Ga., Protestant Episcopal Church; the Rev. W. H. Hampton, Ironton, O., Protestant Episcopal Church; the Rev. Henry H. Tweedy, Utica, N. Y., Congregational Church; the Rev. Edward Henry Echel, Williamsport, Pa., Protestant Episcopal Church; the Rev. J. Cleveland Hall, Danville, Va., Protestant Episcopal Church; the Rev. F. H. Burrell, Moline, Ill., Protestant Episcopal Church; the Rev. W. H. Van Allen, Elmira, N. Y., Protestant Episcopal Church; the Rev. E. H. Gaynor, Sioux City, Ia.; the Rev. W. H. Lyon, Boston, Mass., Unitarian Church; the Rev. George J. Prescott, Boston, Mass., Protestant Episcopal Church; the Rev. J. T. Patey, New York, N. Y., Protestant Episcopal Church; the Rev. E. L. Stoddard, Jersey City, N. J., Protestant Episcopal Church; the Rev. Sydney H. Cox, New York, N. Y., Congregational Church; the Rev. J. V. Chalmers, New York, N. Y., Protestant Episcopal Church; the Rev. G. W. Hodge, Philadelphia, Pa., Protestant Episcopal Church; the Rev. H. S. Johnson, Boston, Mass., Baptist Church; the Rev. W. R. Bentley, New York, N. Y., Protestant Episcopal Church; the Rev. De Lou Burke, Vincennes, Ind., Protestant Episcopal Church; the Rev. Henry Lubeck, New York, N. Y., Protestant Episcopal Church; the Rev. William Martin Sidener, Fostoria, O., Protestant Episcopal Church; the Rev. William C. McCracken, Ironwood, Mich., Protestant Episcopal Church; the Rev. Brookes O. Baker, Port Townsend, Wash., Protestant Episcopal Church; the Rev. James Henry Young, Troy, O., Protestant Episcopal Church; the Rev. A. R. Taylor, Warren, Pa., Protestant Episcopal Church; the Rev. F. B. Randall, Alberton, Md., St. Alban's Presbyterian Church; the Rev. H. Montgomery, Fredericton, N. B., Protestant Episcopal Church; the Rev. H. F. Parshall, St. Cloud, Minn., St. John's Protestant Episcopal Church; the Rev. R. F. Humphries, South Norwalk, St. Paul's Protestant Episcopal Church; the Rev. F. R. Fawcett, Chicago, Ill., St. Bartholomew's Protestant Episcopal Church.

ENGAGEMENTS.

Edward F. McIntyre, by Melville Jeffreys, for Three Cheers. Rehearsals commence April 28 and the season will open May 15.

George Marion, by F. Ziegfeld, Jr., for five years, to be stage director of Mr. Ziegfeld's productions.

Samuel F. Kingston, by F. Ziegfeld, Jr., for his business staff.

Engagements made through the Actors' Society of America: Charles Coburn, Shipman stock; J. Charles Haydon, Huntington stock; Blanche Weaver, Buffalo stock; Joseph Wheelock, Village Postmaster; Edwin Holland, Syracuse stock; Mabel Trunnelle, Syracuse stock; Margaret Dibdin Pitt, Forepaugh's, Philadelphia; Franklyn Powell, Heart of Maryland; John Stepling, Huntington stock; Charlotte Wade, Huntington stock; Lida McMillan, Buffalo stock; J. H. Montgomery, Syracuse stock; Seymour Rose, Syracuse stock; Marcus Morriarty, Syracuse stock; Minnie Radcliffe, Buffalo stock; William Courtleigh, Buffalo stock; Verne Castro, Blaney's stock; Violet Rand, Buffalo stock; Hallett Thompson, Castle Square, Boston; Ben R. Graham, Buffalo stock; Stewart Fulmer, Tennessee's Pardner; George H. Sinclair, Uncle Terry; Harry McRae Webster, Bartley McCullum stock; Lottie W. Salter, Blaney's; Marion Holcombe, Adelaide Thurston; F. J. McCarthy, Maurice Campbell; Ed Fowler, Maurice Campbell; Wright Kramer, Proctor's.

Louise Mackintosh, for the part of Mrs. Stillwater in Her Lord and Master.

Jane Holly, by Mrs. Haines for Hearts Aflame, opening at the Garrick Theatre May 12.

G. Harrison Hunter, for Little Miss Mouse.

G. Harrison Winter, late leading man of the Olga Nethersole company, just closing an engagement with Elsie De Wolfe, to originate the part of Marquis Max de Simiers in Dore Davidson's author's matinee performance of Little Miss Mouse at Wallack's Theatre on Thursday afternoon, May 8. Laura Nelson Hall, to originate the part of Comtessa Clotilde Wolska in the same play. Ethelwyn Hoyt will play the principal part.

John W. Rose, for the German character comedy part of Hans Upp in Matthew Ott's farce-comedy.

Pearle Hight, successful as The Telephone Girl.

THE STOCK COMPANIES.

Ethel Browning, in the Proctor production of The Brixton Burglary, has been credited with a very distinct hit as Petunia.

Last evening the Pike Theatre company, now playing an extended engagement at the Lyceum Theatre, Detroit, celebrated its two hundredth performance in that city and its two thousand one hundredth performance as an organization. All ladies attending the performance received a handsome souvenir.

Ann Hollinger, of the Columbia Theatre Stock company, Newark, N. J., was called upon at two hours' notice to assume the leading female role in Dangers of London last week, replacing Una Abell Brinker, who was taken suddenly ill. Miss Hollinger played out the week and Mrs. Brinker reappeared with the company last night.

August Balfour has been engaged by F. F. Proctor to reappear as Count Evitoff in Gloriana this week.

Jennie Eustis will be a member of the stock company, headed by Henry Miller, to appear at the Grand Opera House, San Francisco, this Summer.

The Columbia Theatre Stock company, Brooklyn, has closed its season. With this company withdrawn from the field, Brooklyn now has but four of the six stock companies that opened the season, with one addition. Those that remain are, however, enjoying unusually large patronage and will without doubt continue equally successful until far into the Spring. Next season the competition among the stock organizations in Brooklyn will be even more interesting to watch than it has been this season. The final result will probably be the same as it has been this year—namely, "the survival of the fittest."

Bartley McCullum will open his Summer season at the Jefferson Theatre, Portland, Me., on May 19.

Harry C. Browne has been engaged to play heavies with the Cape Theatre Stock company, at Portland, Me., this Summer.

On May 17 the James Neill company will celebrate in San Francisco their fifth anniversary of continuous playing. The Neill company was first organized in 1894. The subscription sale for the company's coming engagement of four months in San Francisco opened at the box-office of the California Theatre April 10. It is said that over three thousand names were booked. The Neill company will return to Cincinnati next season for an engagement of seven weeks.

Marcus Moriarty has been engaged to act as stage-manager of the Grand Opera House Stock company, Syracuse, for the Summer.

Mr. and Mrs. Frederic Ormonde (Augusta Gill) have sent out a neat pamphlet, illustrated with full length half-tone portraits of themselves, in which their past achievements are set forth. Mr. Ormonde will soon form a stock company, to be known as the Ormonde Stock company.

Wilson R. Todd has been engaged as leading man with the Sumner Stock company, at Norfolk, Va.

Mabel Montgomery, leading lady of the F. F. Proctor Stock company, is negotiating for the purchase of real estate on the New York side of the Long Island Sound.

Frederic Sumner returned to the Woodward Stock company, Kansas City, after an absence of two weeks, opening in Captain Swift, and will remain with the company until the close of the season. He has signed for light comedy roles with the Cape Elisabeth company, Portland, Me., for the Summer.

Joseph Shipman, of Shipman Brothers, of New York, is at Newport News, Va., managing his firm's stock company there.

The Shipman Brothers' Stock company inaugurated a season of ten weeks at the Academy of Music, Newport News, Va., on April 21. Louise Ripley is leading woman and Charles D. Coburn leading man, while the direction of the stage is in the hands of Harry J. Thomas. Two plays will be offered weekly. The first was Under Two Flags, and the society people of Newport News, Hampton and Old Point Comfort were well represented and the theatre full. Others in the company are Louis Shea, Gordon H. Eldrid, W. J. Scanlon, Charles H. Stevens, W. J. Edmondson, H. D. Dawley, M. Paterson, Boyce Alton, H. A. Jones, C. Casad, E. Gordon, George Gibson, Ivah M. Wills, Nettie Hamblin, and Ida A. Thomas.

The Giffen Stock company opened in The Girl I Left Behind Me at the Richmond, Va., Academy of Music on April 21. In the company are Grayce Scott, Margaret Illington, Evelyn Brown, Lucille La Verne, Susette Jackson, Richard Bennett, W. H. Dennett, Frank Roberts, Charles W. King, De Witt C. Jennings, Arthur Hurley, Robert Brooke, C. W. Chawnon, and E. L. Duane, stage director.

Twenty-five per cent. of the week's receipts of Only a Shop Girl, presented by Charles B. Blaney's Stock company, Jersey City, last week, went to the Jersey City Fresh Air Fund. Over nine thousand tickets at $1 each were sold before the first performance, it is said. Only a Shop Girl will be one of Mr. Blaney's attractions on the road next season.

The regular season of the Greenwall Stock company at the American Theatre will close on May 10, but the performances will be continued from week to week thereafter as long as the weather permits.

Jessaline Rodgers will retire as leading woman of the American Theatre Stock company on May 10. E. L. Snader rejoined the company after a year's absence last night.

Aubrey Beattie has been engaged by Bartley McCullum for his stock company, that opens at the Jefferson Theatre, Portland, Me., May 19.

Fanny McIntyre, who closed at the American Theatre last Saturday night, left yesterday (Monday) for San Francisco, where she will join the Central Theatre Stock company as leading woman, opening May 12.

Mary Shaw has been engaged as star and artistic director of George Fawcett's company, which is to appear at the Lyceum Theatre, Baltimore, next season.

DOVES WITH A BOUQUET.

The first-night of The Lily and the Prince, produced at the Teck Theatre, Buffalo, N. Y., on April 7, at the climax of the third act, Mildred Holland, the star, received a bunch of lilies, handed over the footlights, from which flew two white doves. They rose gracefully above the head of the astonished actress, and finally settled on the floor at her feet and hopped to the footlights as far as the ribbons by which they were attached to the bouquet would permit. Miss Holland made pets of the doves until one day they flew out of the window of her apartments. Miss Holland was sorry to lose them, but as she was to leave Buffalo the day following she only hopes that they have found a comfortable home.

PROFESSIONAL DOINGS.

Photo by Sarony, New York.

Eduard Waldmann, the young German-English tragedian, is pictured above in his characterization of Shylock in The Merchant of Venice, successfully played by him in Germany and England. Mr. Waldmann has closely studied the methods of Ernst Possart, the German tragedian, and those of Sir Henry Irving, but he brings to the character his own individual conception of costume, make-up, reading and acting. Shylock, as played by Eduard Waldmann, is a fierce Jew, animated by strong emotions of race and religion, awakening terror by his vindictive malignity and his envenomed, concentrated rage and passion. The malevolence of the Hebrew dominates everything, and the actor shows with sharp contrasts a crafty, subtle and grim humor, the Oriental dignity and an affectation of deep humility, with hatred and hostility toward his Christian enemy. His greed of money, the love for his daughter, the pathos and anguish of a father, and resentment at her unfilial ingratitude, and a frenzied triumph over his enemies are depicted by Mr. Waldmann. Besides The Merchant of Venice the plays selected for Mr. Waldmann's tour next season by his American managers include Louis XI, The Bells, Belpheger, the Mountebank, David Garrick, and Dr. Jekyll and Mr. Hyde, reserving for the latter part of the season Hamlet, Othello, Romeo, Richard III., and Richelieu. His tour is being booked now over the Southern Circuit and West to the Coast, the return to be via Canada. Mr. Waldmann may play Boston, New York and Philadelphia before returning to Europe.

Harry Squires was made an Eagle on April 22 in St. Paul.

Benny Hendricks, the young son of Ben Hendricks, the Swedish dialect comedian, is the hero of Woodbury, N. J., his home. Alice Doughten, one of Benny's playmates, fell into Lake Martha, near Woodbury, recently, and was saved by Master Hendricks, who plunged in and dragged her to the shore.

The will of Dr. Joseph Adrian Booth, brother of Edwin, John Wilkes, and Junius Brutus Booth, was filed in this city April 24. The estate is valued at $35,000, bequeathed principally to the testator's widow.

Alfred R. Moulton, who has been musical director of Williamson and Musgrove's Australian Comic Opera company, arrived here last week for the purpose of securing productions of some of his comic operas, which have been successful in the antipodes. Mr. Moulton recently conducted for six weeks at the Tivoli Theatre, San Francisco. It is possible that he may locate here permanently.

Jack R. Magee and Teresa Dale will close a forty weeks' engagement with Ferris' Comedians at Oshkosh, Wis., May 31, and join Walter L. Main's Circus June 1 for their second season.

William Mooney, of the Robert B. Mantell company, who fulfilled the managerial duties during Manager M. W. Hanley's recent illness, has been presented by Mr. Hanley, in appreciation of his services, with a gold watch.

"Boothden," the estate of Edwin Booth at Newport, R. I., will be occupied this Summer by James L. Kernochan.

The Appellate Division of the Supreme Court affirmed last week the judgment for $2,098.07 obtained against Olga Nethersole by Marcus R. Mayer, as his share of the profits of her tour under his management two seasons ago.

While automobiling between Elizabeth and Newark, N. J., last Wednesday, A. A. Charlebois, manager of the Academy of Music, Quebec, was thrown from his machine and dislocated his shoulder.

Mr. and Mrs. Sydney Ayres have abandoned their trip abroad and will spend the Summer at Bar Harbor.

Hearts Aflame, the new play by Mrs. Robert T. Haines, which was recently the subject of a controversy between its author and Amelia Bingham, will be produced at the Garrick Theatre on May 19 for a run of one week. Should the play succeed it will be transferred to another New York theatre for the rest of the season.

Richard Mansfield made the announcement last week in Pittsburg that he will devote himself entirely to the plays of Shakespeare next season. He will present Julius Cæsar, Othello, The Merchant of Venice, Richard Third and Henry the Fifth. His season will open early in October, and in December he will begin an engagement at the Herald Square Theatre.

The annual dinner of the American Dramatists Club will take place at the Hotel Navarre, in this city, on May 4, at 7 P.M.

George R. Gill and Edgar H. Pitsburgh will produce Hal Reid's new play, A Little Colonist, next season. Mr. Gill and Mr. Pitsburgh have been managers and agents of E. J. Carpenter's Quo Vadis company for the past two seasons. Anne Blancke, has been engaged for the part of the Outcast, and will be featured. Helen Ridgeway has been engaged for the juvenile part.

Odell Williams, who has been ill for some weeks at a hospital in Louisville, is recovering and expects soon to return to New York.

Harry Dickeson, having closed with A Runaway Girl, returned to New York yesterday.

Madame Helena Modjeska has announced that she will say farewell to the American stage at the performance of The Merchant of Venice by the Modjeska-James company at Orange, N. J., next Saturday night.

Grace Welby, having closed her second engagement as leading woman with Carl Haswin in The Silver King and A Lion's Heart, has returned to her home in New York.

The will of the late Henry M. Bennett was filed at Freehold, N. J., on April 24, and Laura Biggar, the chief legatee, applied for the appointment of an administrator. Judge Helsley nominated Lawyer James F. Hawkins, of Asbury Park, who gave bonds for $100,000. The will provides that any legatee who shall contest it is to be cut off entirely.

En route next season—THIRTY CHEERS.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET

(BETWEEN BROADWAY AND SIXTH AVENUE).

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - - - - MAY 3, 1902.

Largest Dramatic Circulation in the World.

INTELLIGENT DISCONTENT.

In all outward aspects the theatre is flourishing, but that there is a widespread spirit of discontent as to the stage is evident. That spirit seems to be shown exclusively by the intelligent—this meaning the minority of persons who think, and who appreciate art in its several forms—while the undiscriminating crowd, which theatre managers with some latitude call "the public," goes on amusing itself as best it may. As the crowd never associates the theatre and thought, it patronizes gregariously and gluttonously, and it is as true that a crowd never discloses judgment as it is that a glutton cannot have a refinement of taste.

A city like New York, made up of many nationalities, in fact of almost all nationalities, must have a variety of dramatic appetites, of course. Its theatre mainly must cater to a cosmopolitan throng, while in isolated cases it is polyglot and peculiar. Yet its predominating stage should be in a measure dignified and homogeneous, as benefits the major part of its population and the prevailing speech, as well as in accordance with the spirit that goes far toward effecting a general assimilation. Thus, in the localities of New York in which certain tribal or clannish characteristics natural to a strange people in a strange land have led to separate settlements, Yiddish, Jewish, Chinese, Italian and perhaps other theatres are found for the pleasure of persons that will be satisfied with these theatres and with none other as long as they live. The children of these foreign elements, however, or the children of their children, coming to new circumstances in development and gradually relinquishing the languages of their fathers, must finally swell the dominant element, in which there is a great number that should be catered to with a serious, artistic purpose. At this time it must be said that relatively the foreign theatres in New York show a greater regard for the classics and for art than the native theatres do. This is particularly so of the German theatre, which here has reached an artistic point unusual outside of the German capitals. As for the native theatre, it is superficial and artificial to a degree, and as metropolitan success determines provincial supply, the whole country must perforce take what is sent to it with the seal of a really undiscriminating public. As has been repeatedly pointed out, the verdict upon a majority of plays projected as "New York successes" is not pronounced by the legitimate New York theatre public. There is such a mass of people, made up of queer metropolitan elements and the floating population, which here is enormous, whose characteristics are so clearly reflected by the average of theatre production, that the better theatre public avoids dramatic amusement unless it knows the value of what is offered. This better public attends what it likes—and it may be said that its taste is normal and artistic—with assurance that it will not touch elbows with the throng whose public habits often are an offense.

In the nature of things, however, as the theatre now is administered, the frivolous and the frothy and the meaningless prevail in amusements to such an extent that the whole source of supply is affected. This explains a discontent that is as pronounced in London as it is New York and elsewhere in this country. There is a movement on foot in London to raise an amount sufficient to found a national theatre, in which the drama may be developed on more artistic and saner lines than those that now mark the English stage. Endless discussion has resulted from this attempt in London, but the purpose has enlisted such a range of intelligence that it signifies a wish broadly held. There is no intention here to discuss the wisdom of a national theatre in London. The only purpose is to show the discontent as to present conditions.

In this country the same dissatisfaction is shown in several ways. One of the testimonies to it, as has been suggested, is the holding aloof by the better public from the theatre except in cases of known or assured merit of offerings. BRANDER MATTHEWS, in the *North American Review*, recently touched upon this matter of re-establishing the theatre on dignified lines. He pictured the springs of influence on present production in this paragraph:

> Much has been done for music; just as much has been done in other ways for painting, for sculpture and for architecture. Nothing at all has been done for the drama. It is wholly dependent upon the law of supply and demand, and so long as this is the case the manager will naturally seek to produce the kind of play likely to please the most people. He will perform it continuously seven or eight times a week for as many weeks as possible. He will proclaim its merits as vehemently as he can; and he will advertise it very much as a circus or a sensational novel is advertised. He will be prone to turn away from any kind of a play which is not so likely to please the largest portion of the public, which cannot be forced to a long run, and which cannot be boomed as a freak soldier is boomed. His aim will be to give the public what it wants.

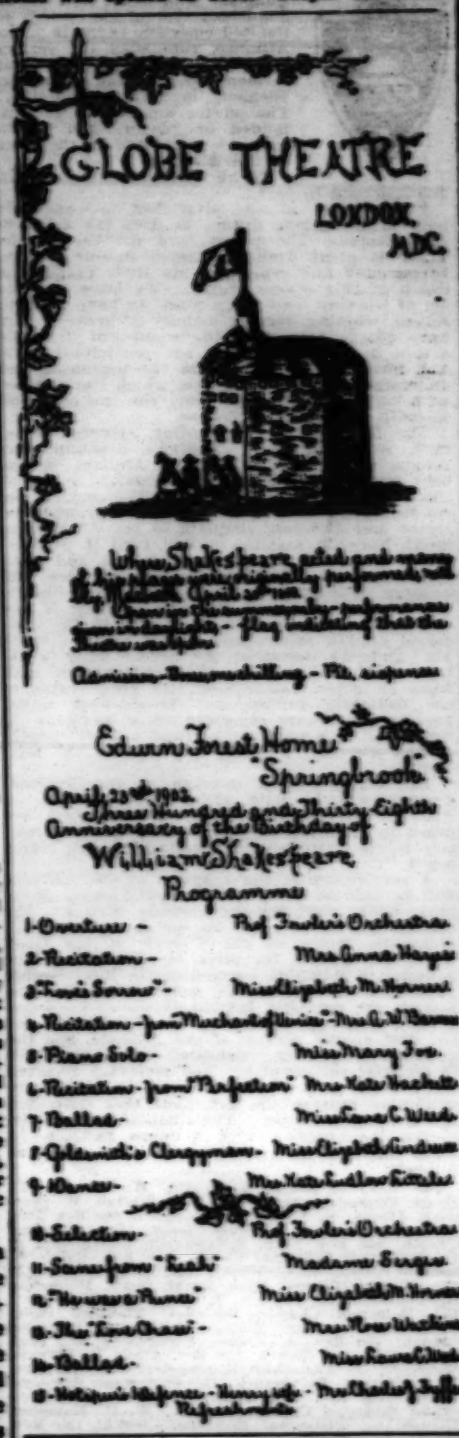
Mr. MATTHEWS might better have said, in place of his concluding sentence in the foregoing, that the aim of the average manager is to attract the careless multitude that finds all it wants if it simply can be made to laugh or be stirred by sensational devices or by meretricious display. There is a great and solid public that wants something in the theatre worth while—something more than for the diversion of a moment.

Another careful student of the drama, HENRY AUSTIN CLAPP, of Boston, delivered an address on "The Theatre in America" the other day that may somewhat have exaggerated conditions, but it contained matter to inspire thought. He said, among other things:

> We have long ceased to have any dramatic literature, anything that will live for, say, twenty years. A play must read well to live; if it doesn't read well, no matter how good it is for acting, its death is decreed. Since 1850 the English-speaking race has not produced a play that lives, with the exception of BULWER'S play. This is a most extraordinary and shameful state of things, the more so when contrasted with the achievements of other nations. But America is nowhere in the race. The English-speaking people, moreover, are reduced to contempt because they have not one powerful tragic actor. The great ones have gone, and not a single tragedian has arisen to take their place. The reason is that there is no public demand for tragedy, and it looks as if this mental condition was going to obtain indefinitely.
>
> No one now living can say that we have no plays that will survive this generation, yet it is a fact that the general output of plays is discouragingly ephemeral and futile. No one can say that we have not artistic actors, or that we have not a few actors to whom may be applied the adjective "great" with as good a warrant as it now is applied to some actors of the past. These greater actors of the day, however, almost invariably are superior to their modern vehicles, which project them in modern or *genre* roles. We do not know what some of them would do in SHAKESPEARE, because most of them strangely avoid SHAKESPEARE, whereas any player that could appeal even tolerably to prime intelligence in SHAKESPEARE would be assured of great acceptance. Does anybody pretend that EDWIN BOOTH or any of his great predecessors, if living, would appeal in vain in the great parts? If any such claim should be made, it would be refuted at once by the later history of EDWIN BOOTH in the theatre. If the great parts are in disfavor, which is unlikely, it is because with but few exceptions they are now attempted only by mediocrity, which practices in the smaller places.
>
> There can be no doubt that there is a profound and a growing discontent as to the theatre. It may in some way not yet disclosed serve to improve the theatre.

FORREST HOME CELEBRATION.

At the Edwin Forrest Home, near Philadelphia, the anniversary of Shakespeare's birth was celebrated last Wednesday in the appropriate fashion that has been in vogue there since the Home was opened in 1876. Proper observance


GLOBE THEATRE
LONDON.
A.D.
Edwin Forrest Home
"Springbrook"
April 23rd 1902.
Three Hundred and Thirty Eighth
Anniversary of the Birthday of
William Shakespeare
Programme
1-Overture - Prof Jaudas's Orchestra
2-Recitation - Miss Emma Harper
3-"Tennis Sonnet" - Miss Elizabeth M. Howard
4-Recitation - from "Merchant of Venice" - Mrs. Ida M. Barnes
5-Piano Solo - Miss Mary Fox
6-Recitation - from "Macbeth" Mrs. Kate Peachell
7-Ballad - Miss Emma C. Wade
8-Quilcumbi's Clergyman - Miss Elizabeth Lindsay
9-Dance - Miss Kate Sudlow Kittler
10-Selection - Prof. Jaudas's Orchestra
11-Song from "Lear" Madame Seiger
12-"Hamlet's Monologue" Miss Elizabeth M. Howard
13-"The Two Dromios" - Miss Rose Watkins
14-Ballad - Miss Emma Abbott
15-Metropolis Waltzes - Dance by Mr. Charles Joffe
Prof. Jaudas's Orchestra

of the day is, in a way, a sacred duty to the old players who are spending the twilight hours of their lives as the guests of Edwin Forrest. It was his wish that the day should be celebrated by the little "family" at "Springbrook," and it is a pleasure to every man and woman there to carry out, so far as may be, their benefactor's plans.

In his will, which bestowed upon the members of the dramatic profession an incomparable boon, Mr. Forrest gave instructions for two yearly celebrations at the Home in the following words: "The Edwin Forrest Home shall be made to promote the love of liberty, our country and her institutions, to hold in honor the name of the great dramatic bard, as well as to cultivate a taste and afford opportunity for the enjoyment of social rural pleasures; therefore, there shall be read therein to the inmates and public, by an inmate or pupil thereof, the immortal Declaration of Independence, as written by Thomas Jefferson, without expurgation, on every Fourth Day of July, to be followed by an oration under the folds of our national flag; there shall be prepared and read therein before the like assemblage, on the birthday of Shakespeare, the twenty-third day of April, in every year, an eulogy upon his character and writings, and one of his plays, or scenes from his plays, shall on that day be presented in the theatre."

In so far as was deemed possible these instructions have been carried out by those who have profited by Mr. Forrest's generosity. But the income of the Home has never been sufficient to permit of a complete realization of the idea. The theatre, which Mr. Forrest planned as a part of the establishment, has never been built, and, in the change of time, several of his ideas have come to be now impracticable. But all of his wishes that may well be complied with are as laws at the Home, and the birthday of Shakespeare has never been allowed to pass unheeded there.

In years past the occasion was marked many times by notable gatherings at "Springbrook." Men and women prominent in the dramatic world—among them Augustin Daly, A. M. Palmer, Ada Rehan, Agnes Booth, and Frank Bangs—have taken part in the exercises, and scenes from Shakespeare's plays have been presented in admirable fashion by the aged players residing there. In more recent years the entertainment provided has usually been of a more modest character, but upon this last anniversary something of the old-time glory was regained.

The celebration began at 10 o'clock in the morning with a little ceremony attending upon the raising of a new flag on the pole that stands before the mansion. At 1 o'clock the residents and their guests of the day sat down to dinner in the quaint old drawing room—with the portraits of Edwin Forrest and his mother looking down from the walls above the head and foot of the table. Gathered at the board were the superintendent, Andreas Hartel; the Board of Managers, including L. Clarke Davis, Samuel Gustine Thompson, H. H. Sharp, J. Fred Zimmerman, Adams Beverly, Henry Wheeling, Jr., Judge Michael Arnold, and H. E. Garsed, and the thirteen old players who constitute the "family."

At eight in the evening the principal entertainment of the day—the literary and musical programme—began. Many guests from Philadelphia and the neighboring village arrived and filled the large parlors almost to overflowing. To each guest was given an interesting souvenir programme, the pages of which are herewith reproduced. The sketch on the cover of the old Globe Theatre, London, as it appeared in 1610, is worthy of especial attention. It is probable that copies of the programme will be eagerly sought for by collectors.

It will be seen that the chief burden of the entertainment was borne by the old actors and actresses themselves. All of them rose to the occasion gloriously and there was much to admire in the work of each. They were rewarded with plentiful and very genuine applause. The others who took part were principally amateurs from Philadelphia.

After the entertainment was over refreshments were served on the broad verandas, and it was not until a very late hour that the last guest departed. Altogether the celebration was one of the most successful given at "Springbrook" in many years.

QUESTIONS ANSWERED.

[*We reply by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

W. A. W., Allentown, Pa.: The duties of a stage-manager at a Summer park are very like those of any other stage director, with allowance for the exigencies of the case.

H. & A., Philadelphia: Write to D. F. Hennessy, Association of Vaudeville Managers, 1135 Broadway, New York city, concerning the chances of vaudeville appearance.

S. D. B., Rochester, N. Y.: The song, "The Reuben and the Maid" was first sung in New York at the Knickerbocker Theatre by the Rogers Brothers last Autumn.

A. E., Indianapolis: 1. A letter addressed to Kate Clarton at this office will be advertised. 2. Mary Mannering's itinerary in The Lady of Lyons has not been given out in full.

Miss J. F., King Dodo company; G. D., York, Pa., and M. S., Toronto: The persons you desire to communicate with can probably be reached through letters addressed to them care of THE MIRROR.

G. A. L., Kansas City, Mo.: The principal sopranos of The Bostonians, the season of 1897-98, were Jessie Bartlett Davis and Alice Nielsen. The season of 1898-99 Jessie Bartlett Davis and Helen Bertram sang the principal soprano roles.

W. H. R., Chicago: Bronson Howard's play, Young Mrs. Winthrop, was produced at the Madison Square Theatre Oct. 5, 1882, with the following cast: Douglass Winthrop, George Clarke; Constance Winthrop, Carrie Turner; Ruth Winthrop, Mrs. Thomas Whiffen; Mrs. Dick Chetwyn, Agnes Booth; Burton Scott, Thomas Whiffen; Dr. Mellbanke, W. J. Le Moyne; Herbert Winthrop, Henry Miller; Edith Chapin, Maude Stuart; Jeannette, Della Stillwell. The play had a very long run.

ANXIOUS, New York: Alice Taylor has been on the stage about four years. Her surname is Craib and she was first known in the profession as Lovell Craib. She made her debut with the San Diego, Cal., Stock company, of which she was for six months leading woman. After this she played Mary Lawton in The Westerner, under the direction of Edward E. Rose. Season before last she was seen as Claude in What Happened to Jones. Her last engagement was with Howard Hall in The Man Who Dared.

OLD NEW YORKER: 1. Kate Claxton made her New York debut at Daly's Theatre in the Fall of 1870. 2. Fanny Davenport's New York debut was at Barton's Chambers Street Theatre Feb. 23, 1857, when she sang a verse of "The Star Spangled Banner" in a ballet of little girls. The theatre was under the management of H. L. Davenport and Harry Watkins. 3. Linda Dietz made her first appearance in this city at the old Fifth Avenue Theatre in 1870 as Georgette in Fernanda. 4. Agnes Ethel's debut occurred at Jerome's private theatre, in this city, Oct. 10, 1868, when she appeared as Camille. She soon afterward joined Augustin Daly's company.

W. R. A. D., Winona, Minn.: "In what manner (barring the dramatic school) might a gentleman, possessing an excellent education and of good social standing, proceed to enter the actor's profession?" This question is difficult to answer. A gentleman of good education and of social standing must in the main depend upon those advantages which, if backed by energy, might secure for him interviews with managers who upon personal contact could determine whether he possessed qualifications necessary to warrant his introduction to stage life. These matters, in fact, always must depend more or less upon the ability of the applicant to impress himself. No mere "advice" will answer in lieu of that ability.

H. C. W., Brooklyn: "Will you kindly inform me through THE MIRROR if actors have any special method of memorizing their lines? This may be a secret in the profession. If so, will you kindly inform me to that effect? I ask this question because I am about to play a very long part in a performance." THE MIRROR is not acquainted with any particular method employed by actors in memorizing. It has been said that actors have at times employed what was known as the Loisette system, when the originator of that system was alive and teaching it. Most memory systems affect the mind much as physical systems affect the muscles, giving strength by use, and thus constant memorizing of lines by an actor strengthens the memory, in normal cases, quite as effectively as any memory "system" could strengthen it.

AMONG THE DRAMATISTS.

S. R. Cassin has written a four-act melodrama entitled The Secret Order. Another new melodrama by him, A Kentucky Feud, will be produced by Manager T. Keogh, it is said, at the new Star Theatre before the close of this season.

Edyth Totten secured a copyright on the title and play, The Face on the Barroom Floor, on April 2. The play is a four-act pastoral drama, and will be produced next season.

R. Melville Baker, author of Foxy Grandpa, has written the libretto of a new musical comedy, entitled A Gentleman Bandit; or, A Royal Ransom. The music has been composed by Clifton Crawford. The piece will be produced next season.

Claude Scarra, author of A Prisoner of Spain and Ole Paulson, has just completed a new melodrama, which will be produced next season.

F. Marion Crawford's new play, Francesca da Rimini, was produced at the Théâtre Sarah Bernhardt, in Paris, on April 23. The play was well received and was highly praised by many prominent critics.

Eugene Presbrey has written a modern comedy, entitled The Ways of Susan, that has been accepted by Maurice Campbell for Miss Crosman's use some time next season.

Theodore Kremer, author of The Fatal Wedding and other plays, sailed yesterday (Monday) to visit his parents at Cologne, Germany. While abroad he will originate ideas for a new play which he has contracted to write for Edwin Mordant and Ola Humphrey, in which they will make their stellar debut in the Spring of next season.

Glen Macdonough is writing a society comedy in which Sarah Cowell Le Moyne will star next season.

PLAYS COPYRIGHTED.

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WAY DOWN IN MAINE. By John Arthur Fraser.

THE USHER.

William T. Carleton, who recently received serious injuries in a railway accident which disabled him from professional work, for a time at least, is to benefit by a testimonial that will take place on Tuesday night of next week in the Astor Gallery at the Waldorf-Astoria. Maurice Grau is co-operating in the arrangements, and an interesting programme is assured. Mr. Carleton is an old member of the Lotos Club, and his friends in that organization are lending their assistance to make the affair notably successful. The price of tickets is $2.

Weber and Fields played last week in Boston. In the course of their brief Spring season, which this year is booked entirely in theatres that are independent of the Trust, they will appear in Brooklyn at the Academy, in Philadelphia at the Academy, in Chicago at the Grand Opera, in Pittsburg at the Duquesne Gardens, and in a few other cities. The arrangements for this tour are such that it will net a larger profit, in all probability, to Weber and Fields than any trip they have made away from New York since they established their home of burlesque in this city.

Considerable curiosity is felt as to the theatrical licenses which are due to be issued by the Police Commissioner on Thursday. It is not likely that there will be any trouble with respect to the issuance of these permits for any of the theatres except two or three, whose managers have failed to comply with the requirements of the Building and Fire Departments, and who probably will not get their licenses until the alterations demanded have been completed. Under the present municipal régime the theatres have been brought into a condition of greater safety than ever before. The zeal of the departments has not been disapproved by the majority of the theatre managers and proprietors—only by those who for pecuniary reasons desire to evade the expense of putting their theatres into proper shape.

M. B. Leavitt, of whom little has been heard lately, is in Paris, engaging attractions for theatres in Mexico and Cuba. He will make an extended European tour before returning to New York in July.

Pickwick, Charles Klein's musical comedy, in which De Wolf Hopper is to become a star again next season, will be produced in the Autumn and will be seen in New York at the Herald Square in January. Mr. Klein is understood to have selected for his libretto a number of the most amusing incidents in the Papers. Snodgrass, Winkle, the Wellers, the lady of the curl-papers, Mrs. Bardell, and the seminary girls are all to appear. The music is said to be particularly characteristic, and is written in the English pastoral style.

The sketches of scenes from Shakespearean and other plays produced by Charles Kean in London during the 'fifties form an interesting exhibition at the Victoria and Albert Museum. There are 393 water-color drawings, representing the principal sets as they were outlined by Telbin, Matt Morgan and the other well-known scenic artists who formed Kean's staff. A visitor to the exhibition writes: "It disproves the idea that only in recent times have dramatists and producers paid scrupulous attention to historical accuracy. The drawings of stage properties show that Kean devoted microscopic care to the mounting of his plays."

Norman Hapgood, dramatic critic of the *Commercial Advertiser*, sailed for England last week on the *Teutonic* to spend a few weeks. He will not devote all his time abroad to recreation, but will study and write of the various novelties on the London stage. Mr. Hapgood will return to New York in June.

Considerable speculation has existed as to the future of the Lafayette Square Opera House in Washington. The theatre for some time past has been operated as a stock house successfully under the direction of Fred. G. Berger. The property is owned by the estate of the late Uriah Painter, whose widow and daughter are desirous of keeping the theatre free from entanglements with the Theatrical Syndicate in accordance with the wishes of the late Mr. Painter. They have had a number of offers for the Lafayette, and have finally leased it to H. D. Stair, who will operate is as a popular price house in connection with his large and constantly growing circuit.

At the Savage Club dinner to Henry Irving recently the actor knight spoke chiefly on the subject of the "American Invasion." He said that American actors are beginning to have the same feeling toward England that English actors have toward America, and that American productions are measured by the same standards as native productions, receiving the same amount of agreeable and disagreeable criticism.

London is impartial with respect to the nationality of plays and players, but there is little doubt that London prefers its own drama to the imported article simply because it better suits the English taste.

Despite the glowing stories that reach us frequently from the other side with respect to the great favor with which American productions meet, the fact remains that with two or three exceptions since American stars and companies began going to London none has met with substantial pecuniary reward.

The courts have held usually that a theatre ticket is a personal license that is revocable at the pleasure of the management. And yet there are men from time to time who are not satisfied to accept this dictum but insist upon bringing suits to find out that it is inflexible.

In Boston last week Judge Sullivan decided that the Boston Music Hall Amusement Company was justified in ejecting W. F. Nichols from its place of entertainment one evening last June.

Mr. Nichols was a shirt-waist man. He got into the Music Hall and took his seat. He refused to leave and was ejected. He brought suit for $2,000 damages for breach of contract. Judge Sullivan held that the management's course was justified.

STAIR AND HAVLIN'S ACQUISITIONS.

With the signing of a contract by Managers Drake and Elroy last week the entire bookings for the next four years of the Lyceum Theatre, Elizabeth, N. J., passed into the hands of the Stair-Havlin syndicate. The next regular season at the Lyceum commences Aug. 11. The theatre will be open every week-day night, with matinees Tuesday, Wednesday, Friday and Saturday. There will be two attractions each week, the opening nights being Mondays and Thursdays. Popular prices will prevail, holidays included.

Manager Drake intends spending about $10,000 in improvements during the Summer. They will include new dressing and smoking rooms and furnishings, as well as other extensive interior alterations. The management also contemplates advertising the attractions widely throughout the surrounding country, with the intention of securing a large out-of-town attendance. On May 5 the Columbia Theatre Stock company, of Newark, supporting Victory Bateman, will open an indefinite Summer engagement, that will be the final booking of the present management.

Stair and Havlin have also secured control of the Lafayette Square Opera House, Washington, D. C., but its present policy will continue under the original arrangement with the Bellows Stock company.

AT COZY CORNERS PRODUCED.

Adelaide Thurston and her company produced Pauline Phelps and Marion Short's new play, At Cozy Corners, at Mahanoy City, Pa., last week.

The play is a domestic comedy, depicting the love of Avis Merrill, known as "Claudia," a wonderful violinist of the concert stage, for Clyde Hollister, a young minister of the Congregational Church of Cozy Corners, Mass. Some of the characters are true to life and exemplify types that abound in New England villages. The play may, with the aid of the pruning knife, become a successful vehicle for Miss Thurston's talents. As the comedy now stands, it is too long and the story too closely imitates other similar ones. The scenery was good and the stage-management of Frederic Paulding likewise. The following was the cast:

Mrs. Deacon Bartlett	Eleanor Sheldon
Sophronia Smith	Minnie M. Allen
Libbie Hopkins	Lillian Wood
Mrs. Merrill	Marion Holcomb
Clyde Hollister	Frank X. Hope
Robert Bartlett	Will D. Gilson
Avis Merrill	Adelaide Thurston
Max Hargadt	Fred G. Hearn
Amanda	Sadie Stringham
Jim	Frank J. Smith
Griggs	Henry Knight

COMPANIES CLOSING.

Haverly's Minstrels, at Altoona, Pa., April 21.

Alma Chester, at North Adams on April 28.

Reaping the Harvest, at Des Moines, Iowa, April 28.

Devil's Auction, at Sunbury, Pa., April 28.

Toll Gate Inn, at Woonsocket, R. I., April 24.

Man to Man, at Buffalo, N. Y., May 3.

A Cavalier of France, at Cincinnati, Ohio, April 24.

Madame Elsie de Tourney will close a season of eight months and one week on May 5 at South Haven, Mich. Her company reopens at the Grand Opera House, Boston, Mass., on Aug. 25. Among those re-engaged for next season are Edward G. Hinebaugh, manager; Richard Moncrief, stage director (fifth season), and A. E. Robinson, musical director. Madame de Tourney will come direct to this city at the end of her tour, accompanied by her manager.

Frankie Carpenter company, at Schenectady, N. Y., May 11.

The Katzenjammer Kids, at Reading, Pa., April 28.

Creston Clarke, at Bridgeton, N. J., April 19.

Bennett & Moulton company, at Bridgeton, N. J., April 26.

Hello, Bill, at Charleston, S. C., April 26.

The Arnold Stock company will close a fifty-week season at Owensboro, Ky., May 10. Its next season opens Aug. 18.

Katie Emmett, a season of thirty-six weeks, in Chicago May 31. Next season Miss Emmett will produce a new comedy-drama by Miron Leffingwell.

The Belle of New York, at Johnstown, Pa., on May 10.

Elsie De Wolfe, in The Way of the World, in Brooklyn, on May 3.

Percy Plunkett closed his season with Jerry Judson's Jag in Pawtucket, R. I., on April 16.

The Heart of Maryland, on May 17.

David Harum, on April 26.

When London Sleeps, on May 24.

Out of the Fold, on April 28.

The White Slave, at Minneapolis, on May 10.

Scenery galore—TRINITY CHIMES.

TICKET SPECULATORS DEFEATED.

The Appellate Division of the Supreme Court rendered last Friday a decision sustaining Justice Scott's order in Special Term denying the motion of William H. Collister, a ticket speculator, for an injunction restraining Al. Hayman, as manager of the Knickerbocker Theatre, from interfering with his business of selling theatre tickets on the sidewalk. Collister claimed that he was conducting a legitimate business, for which the city granted a license. Justice Patterson, who wrote the decision of the Appellate Division, holds that the granting of the license is immaterial, since it is a privilege to buy and sell what is not vendible. A theatre ticket, Justice Patterson says, is a personal, revokable license to enter a theatre, and the privilege given by the city does not alter the nature of the ticket. The business of selling theatre tickets being unlawful, managers have a right to refuse to accept tickets sold in violation of law.

As to the selling of tickets at hotels, the Justice holds that this is plainly an accommodation for strangers, that no profit over the schedule price of the ticket is made by the defendants, and that the revokable nature of the ticket is made known to all purchasers by a printed notice thereon.

The opinion is considered to be a death-blow to ticket speculation, since managers have now legal authority for warning the public against what the Appellate Division declares an unlawful traffic. As a result of the decision the theatres began at once to wage war on the speculators, and several persons who bought tickets from the sidewalk peddlers were refused admittance.

STOCK STARS FOR COMING SEASON.

Among the stars who are being booked by Robert Grau for the coming season in the stock theatres to present the plays that made them famous are Minnie Seligman, Elita Proctor Otis, Mr. and Mrs. Edwin Milton Royle, Mr. and Mrs. M. B. Curtis, Mr. and Mrs. Oliver Doud Byron, J. K. Emmett, Bobby Gaylor, Gus Williams, Mr. and Mrs. Sydney Drew, Edward Harrigan, Daniel Bandmann, Clara Morris, Louise Thorndyke Boucicault, Mary Hampton and Thomas J. Keogh, Odell Williams, and Robert Downing. Mr. Grau has arranged a circuit which will provide an entire season for stock stars with very little traveling.

WILLIS GRANGER IN GYPSY JACK.

Martin J. Dixon, manager of the Third Avenue Theatre, has signed a contract whereby Willis Granger will star in the melodrama, Gypsy Jack, opening at the Holliday Street Theatre, Baltimore, on Aug. 18. The play had its initial American production at the Third Avenue Theatre last November. Isaac Newton will direct the tour.

MUSIC NOTES.

Among the grand opera singers who sailed for Europe last week were Madame Bauermeister, Mrs. Lionel Mapleson, Thomas Salignac, Signor Alvarez, and Lucienne Breval.

Madame Schumann-Heink sailed for Europe last Tuesday, being too ill from overwork to fill the concert engagements that had been made for her for the Summer. Gertrude Stein has been engaged to take her place as principal soprano in the Cincinnati Musical Festival.

Loudon G. Charlton, the concert manager, sailed for Europe last Tuesday to arrange with a number of famous musicians for American tours next season.

The new Bush Temple of Music, Chicago, was formally opened to the public on the evening of April 17, with a concert in which a number of eminent musicians appeared. The building is attractive architecturally, and the auditorium is handsome in its lines and scheme of decoration as well as having fine acoustic properties. The dedicatory exercises consisted of an address by the Honorable Thomas B. Bryan, a number of songs by Madame Schumann-Heink, and instrumental numbers by the Spiering Quartette, which consists of Theodore Spiering, Otto Roehrborn, William Diestel, and Herman Diestel. The Pollard Lilliputian Opera company will take possession of the Temple of Music on May 12, for the Summer season, opening in H. M. S. Pinafore. It was expected that the company would begin its season there on May 1, but changes and enlargements in the stage made a postponement necessary.

The last of the series of People's Symphony Concerts took place at Cooper Union Hall on April 18. The seating capacity of the hall was inadequate to accommodate the people. As heretofore, a high class programme was well executed. Evan Williams, tenor, and Henrietta Michelson were the soloists. Conductor Franz Arens announced his resignation, but the society having charge of this important movement for the promotion of musical knowledge among the masses will be incorporated and the work continued.

A large and cultivated audience gathered in Mendelssohn Hall on Thursday evening to hear the annual concert of Madame Eugenie Pappenheim with some of her artists and advanced pupils. The artists were Corinne Wiest-Anthony, Lina Bechmann, Emilie Schneeloch-Busse, Madeleine Dietz, Isabelle Goodwin, Charles A. Goettler, Ida Hutshing, Margaret McGuane, Helen Molloy, Frieda Stender, Frances Tichborne, and Frieda Bennecke Windolph. Margaret McGuane sang "Oh, Dry Those Tears" and "Sing Me to Rest," in a voice of strangely sympathetic quality and with excellent expression. Frieda Stender's handsome personality adds greatly to her success as a vocalist. She sang the "Romance" from William Tell exquisitely and was thrice recalled. Corinne Wiest-Anthony sang two solos. She is a coloratura soprano of pleasing quality. Her runs and trills were particularly well done. Charles A. Goettler, basso, sang Falstaff's song and "The Clang of the Forge" with fine interpretation. The tuneful violin obligatos of Carl Hild were a wonderful assistance to several of the numbers, and Madame Pappenheim's delicate accompaniments showed the master hand.

Walter Damrosch has been nominated for the post of conductor of the New York Philharmonic Society for next season. His election is believed to be practically certain.

Ignace Paderewski gave the final concert of his American season at the Metropolitan Opera House last Friday evening. He was assisted by a large orchestra which was under the direction of Henry K. Hadley.

David Bimberg, the violinist, celebrated the twenty-sixth anniversary of his first public appearance on Sunday evening by giving a concert and reception at the Harlem Casino Hall. He was assisted in the concert by Mario Scognamibo, the 'cellist; the People's Male Chorus, Emily F. Walsh, and Master Lester Spitz, who is a pupil of Mr. Bimberg. The audience was large and the artists were enthusiastically applauded.

The sixth private meeting of the Manuscript Society filled the Wanamaker Art Galleries Saturday evening with a music loving audience. Cecilia Bradford opened the programme with a solo for violin, "Adagio," by Ries, which she executed with broad, full tone, and at the same time with delicacy of expression. Later she played "Scenes de la Csardas" to the high appreciation of her listeners. George Seymour Lenox sang two numbers in a clear, high tenor of exceptionally sweet quality. The group—"Innocence," by Charles Lecoque; "Absence," by Alfred S. Little, and "Mavourneen," by Margaret Ruthven Lang—was a clever selection. Flora Mulford Hunt pleased her audience with "Hebststurm," by Eduard Grier; "Rest After Storm," by Frank L. Sealy, and "Gold and Love for Dearie," by Ernest T. Carter. Charles Watson Russell demonstrated his popularity as a 'cellist. He played "Liebestraum," by Von Blow, and "Mazurka," by Popper. Ada M. Kittredge, pianist, accompanied Mr. Russell with sympathy and rare good taste. Refreshments were served at the close of the musical programme.

PERSONAL.

Photo by Will Armstrong, Boston

BLANDICK.—Clara Blandick, of whom this is an excellent likeness, is this season with E. H. Sothern. During Miss Loftus' illness she appeared successfully in the part of Lucy, pictured above, the last six performances of Richard Lovelace at the Garden Theatre. Miss Blandick was formerly known as Clara Dickey.

WILCOX.—The printer made the name of Helen Mar Wilcox, whose portrait was published in this column last week, read Helen "Mae" Wilcox. Miss Wilcox still is playing with success the part of Inez, the blind girl, in In the Palace of the King.

GEORGE.—Grace George was unable to assume her role in Under Southern Skies at Allentown, Pa., on April 19, on account of illness, and her place was creditably filled by Grace Henderson.

JEFFERSON.—Joseph Jefferson delivered an address at the Players' ladies' day, last Tuesday. On Wednesday Mr. Jefferson bought at foreclosure sale the dwelling No. 103 Riverside Drive. The price paid was $40,000.

EDESON.—Mrs. Robert Edeson (Ellen Burg) will be leading woman with her husband in Soldiers of Fortune next season.

IRVING.—Just before his departure for England Sir Henry Irving lectured before the students of Princeton University. The faculty forwarded him a check for $100 for his services. Last week Sir Henry returned the check with the request that the sum be given to charity.

CORCORAN.—The engagement is announced of Jane Corcoran, of the At the Old Cross Roads company, and J. Emmett Baxter, a non-professional.

WILDER.—Marshall P. Wilder will sail on May 20 to give his entertainments during the London social season, returning to New York about Aug. 1, for he is booked to open at the Chicago Masonic Temple on Aug. 10.

LAWRENCE.—W. N. Lawrence resigned from the business management of Daly's Theatre Saturday evening, in order to devote himself to the production of Hearts Aflame at the Garrick.

JANAUSCHEK.—Madame Janauschek, who is at Saratoga Springs, is said to be in very poor health and quite unable to help herself.

E. S. WILLARD'S PLANS.

E. S. Willard will sail for England by the American liner *St. Paul* on June 3, returning to this country in September with his present repertoire and new plays by Louis N. Parker and Stephen Phillips. His tour will include New York, four weeks; Boston, four weeks; Philadelphia, three weeks; Chicago, three weeks; Toronto, two weeks; Montreal, Ottawa, Detroit, Cleveland, Cincinnati, St. Louis, Pittsburg, Washington, Baltimore, Brooklyn, Harlem, Hartford and Milwaukee, one week each. This will be Mr. Willard's last tour of America for the present, as he is under contract to appear in London in 1908 and to produce The Cardinal, David, by Stephen Phillips, and two other plays as yet unfinished.

AMATEUR NOTES.

The Criterion Dramatic company, of Philadelphia, presented Arizona at the Broad Street Drawing Rooms April 24.

The young women of Sage College, Cornell University will give an open air performance of Tennyson's The Foresters on the college grounds, at Ithaca, N. Y., May 21.

The Aeschylus Dramatic Club, of Waterbury, Conn., presented on April 16 My Lord in Livery and A Russian Honeymoon. Especial mention is due H. R. Durant, Edward Beach, A. C. Hitchcock, Charlotte Benedict, Annie North, and Mrs. Charles Clark. The plays were well staged. On April 22, as a curtain-raiser to the operetta Florinda, Louis M. Hemingway and Margaret Grannis presented The First Kiss successfully. Mr. Hemingway is a graduate of the Blythe Dramatic School and enters upon a stock engagement next month.

Young women of Bayonne, N. J., gave a minstrel show in that city April 24, 25.

The altar boys of St. John Berchman's Society, under the direction of the Rev. Father Paul, O. M. Cap., presented the drama Major John Andre to a large and well pleased audience Sunday evening, April 27, at the school hall, adjoining the Church of Our Lady of Sorrows, Pitt and Stanton Streets, New York city. H. Kleinmeyer played the leading part and won rounds of applause by his clever acting. The play was written by the Rt. Rev. Leo Haid, D.D., Bishop of Belmont, N. C.

Vassar graduates, aided by professionals, will sing Ganymede at Carnegie Lyceum Friday afternoon.

Barnard College girls played The Rivals at the college theatre Saturday afternoon.

Church scene full of pathos—TRINITY CHIMES.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending May 3.

METROPOLIS (Third Ave. and 142d St.). Hercules the Great.
OLYMPIC (Third Ave. and 129th St.). The Broadway Burlesquers.
HARLEM OPERA HOUSE (209-211 West 125th St.). Joseph Jefferson in Rip Van Winkle, The Rivals, Cricket on the Hearth, and Lend Me Five Shillings.
HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.
WEST END (125th St., west of Eighth Ave.). New building.
PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville, also The Cherry Pickers—Every afternoon and evening.
KEOGH'S STAR (107th St. and Lexington Ave.). The Litigators in Weary Willie Walker.
CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.
MAJESTIC (Eighth Ave. and 59th St.). New Building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Vaudeville, also Gloriana—Every afternoon and evening.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (1844 Broadway and 104-170 West 47th St.). New building.
LONG ACRE SQUARE (Broadway and 42d St.). New building.
NEW LYCEUM (152 West 40th St.) and 149-157 West 45th St.). New building.
WINTER GARDEN (Broadway, 45th and 44th Sts.). Closed Sat. Eve., April 12.
NEW YORK (Broadway and 45th St.). *Wed., Feb. 5—The Hall of Fame—12th Week—91 to 101 times.
CRITERION (Broadway and 44th St.). *Wed., Dec. 25—Mrs. Leslie Carter in Du Barry—19th Week—128 to 136 times.
HUDSON (126-142 West 42th St. and 139 West 44th St.). New building.
NEW AMSTERDAM (214 West 42d St. and 207-209 West 41st St.). New building.
VICTORIA (Seventh Ave. and 42d St.). *Mon., March 31—French Opera Company—8th Week—Les Mousquetaires au Couvent, Les Cloches de Corneville, Orphée aux Enfers, et La Perichole.
REPUBLIC (207-211 West 42d St.). Closed Sat. Eve., April 19.
AMERICAN (Eighth Ave., 42d to 41st Sts.). 24 Season of Henry Greenwall Stock—Carmen.
MURRAY HILL (Lexington Ave. and 41st St.). 4th Season of Henry V. Donnelly Stock—Turn Him Out and The Bells.
BROADWAY (Broadway and 41st St.). *Mon., Nov. 4—The Sleeping Beauty and the Beast—38th Week—366 to 373 times.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.). *Mon., April 14—The Importance of Being Earnest—3d Week—17 to 24 times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.).
CASINO (Broadway and 39th St.). Closed Sat. Eve., April 26.
KNICKERBOCKER (Broadway and 38th St.). *Mon., Jan. 6—Francis Wilson in The Toreador—17th Week—115 to 121 times.
HERALD SQUARE (Broadway and 36th St.). *Mon., Jan. 27—Lulu Glaser in Dolly Varden—14th Week—98 to 99 times.
GARRICK (35th St., east of Sixth Ave.). Closed Sat. Eve., April 26.
DRURY LANE (222-232 West 25th St. and 211-221 West 24th St.). New building.
SAVOY (112 West 34th St.). *Mon., March 17—Robert Edeson in Soldiers of Fortune—7th Week—69 to 76 times.
MANHATTAN (1236-1237 Broadway). *Mon., Feb. 24—Ellis Jeaneon and Herbert Kelcey in Her Lord and Master—10th Week—38 to 46 times.
THIRD AVENUE (Third Ave. and 31st St.). Peck's Bad Boy.
BIJOU (1230 Broadway). *Sat. Eve., March 29—Amelia Bingham in A Modern Magdalen—8th Week—34 to 41 times.
WALLACK'S (Broadway and 30th St.). *Mon., April 14—The Last Appeal—3d Week—17 to 24 times.
DALY'S (Broadway and 30th St.). *Mon., April 7—3d Production—Miss Toy—45 plus 108 plus 4th Week—39 to 52 times.
WEBER AND FIELDS' (Broadway and 29th St.). Closed Sat. Eve., April 19.
COMIQUE (Broadway and 28th St.). Closed Sat. Eve., Dec. 28, 1901.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—Also Pat Wolfington.
GARDEN (Madison Ave. and 27th St.). Closed Sat. Eve., April 5.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 26th Sts.). *Mon., Eve., April 21—Buffalo Bill's Wild West—3d Week—12 to 20 times.
MINER'S (212-214 Eighth Ave.). Burned Down Tues. night, Dec. 31.
MADISON SQUARE (24th St., nr. Broadway). *Mon., Feb. 10—William Collier engagement—12th Week—*Thurs., March 20—The Diplomat—7th Week—46 to 52 times.
LYCEUM (Fourth Ave., bet. 24th and 23d Sts.). Permanently closed Sat. Eve., March 22.
KOSTER MUSEUM (224 St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Henry Miller in D'Arcy of the Guards.
IRVING PLACE (Southwest cor. 15th St.). German Drama, Comedy and Farce.
FOURTEENTH STREET (14th St., nr. Sixth Ave.). Mme. Fely, Mlle. Bert and Carrie De Mar.
KEITH'S (East 14th St., nr. Broadway). 42d Week of Continuous Vaudeville—12.30 to 11.00 p.m.
ACADEMY (Irving Place and 14th St.). *Mon., April 28—Revival of Quo Vadis—1st Week—1 to 8 times.
TONY PASTOR'S (140-147 East 14th St.). Continuous Vaudeville—12.30 to 11.00 p.m.
DEWEY (138-142 East 14th St.). The Majestic Burlesquers.
NEW GERMANIA (220-224 East 14th St. and 221-227 East 13th St.). Now building.
GERMANIA (147 East 8th St.). Closed Sat. Eve., April 12.
LONDON (225-227 Bowery). The Dewey Burlesquers.
PROCTOR'S (220-226 Bowery). The Hebrew Drama.
MINER'S (189-197 Bowery). Hot Air Burlesquers.
THALIA (46-48 Bowery). The Hebrew Drama.
WINDSOR (45-47 Bowery). The Hebrew Drama.

* Indicates Date of Box Commencement.

AT THE THEATRES.

Irving Place—The Fairy, Caprice.

Comedy in three acts by Oscar Blumenthal. Produced April 21.

Count Cornel von Lund	Otto Otthert
Marion	Helene Odilon
Lothar, Baron von Falkenhagen	
	Adolf von Sonnenthal
Wendelin von Frick	Gustav von Seyffertitz
Rolf Eberhard	Ferdinand Bonn
Edith	Frida Brandt
Malva	Grete Kupfer
Gerhard Winter	Vladimir Schamberg
Miss Kitty Rebeau	Anna Sander
Councillor Menck	Max Hanseler
Ulrieke	Hermine Wrana
Franz	Jacques Lurian
Kelly	Gussie Frankel

At the Irving Place Theatre last Monday night the three visiting stars made their first joint appearance. The medium for the display of their widely differing talents was Oscar Blumenthal's three-act comedy, The Fairy, Caprice. This was its first production in America, although it has won so much favor in Germany and Austria that it has become part of the repertoire of many theatres in both countries.

The time of the play is to-day and its lines are modern, but, what is unusual in plays of the present, they are in verse. The rather startling departure from the usual was most refreshing. The verses are indeed the making of the play. Light and smooth, scintillating with wit and epigram, they cover admirably the skeleton of a very slight plot.

Marion, the wife of Cornel von Lund, is much attracted by Rolf Eberhard, a poet of the Alfred de Musset school, who poses as a martyr to his principles, for which he claims to have been banished from his native country. Rolf has a gift for impromptu verse making which stands him in good stead with the other sex. The husband is not blind to his wife's feelings, and, as is natural, becomes very jealous. It becomes necessary for him to make a three weeks' journey just at the time when he should most like to exercise a strict guardianship over his wife. His friend, Lothar, an experienced man of the world, arrives at this critical moment, and, out of the kindness of his heart, determines to set things straight. He tells Cornel not to worry about Marion; she is temporarily under the influence of the fairy, Caprice, which sooner or later is bound to enter into every married woman. He advises him, in his absence, to entrust his household to the protection of another devotee of Caprice's, Wendelin von Frick, a shallow, vapid worldling. That there is safety in numbers is the principle he wishes to impress upon his friend. This turns out to be true. Each lover, jealous of the other, never lets his rival out of his sight. Rolf finally obtains a moment alone with the object of his affections, and he presses his suit with such skill that the prize at last seems to be won. Lothar, however, intervenes and saves Marion by showing the poet in his true colors. When she hears that her suitor is a married man with a large family, she turns from him in disgust. Her husband returns home opportunely and a complete reconciliation follows.

The piece was admirably acted. It was a revelation to hear the wonderful reading of the verse by the principals. Herr von Sonnenthal was, what the playwright intended Lothar to be, a gentleman. He played the part with ease and naturalness. There was a polish to his portrayal that may scarcely be described. Above all, his work was filled with sympathy and feeling. This was particularly noticeable in the scene where he tells Marion of his own experience with his wife twenty years before.

Herr Bonn's Rolf was a masterpiece of character work. He showed once more that his reputation for versatility has been justly earned. The part is one that might easily be burlesqued into broad farce, but Herr Bonn wisely kept it on the level of comedy. His business was often purposely grotesque, so as to contrast with the lines assigned to him. His make-up was a work of art.

Frau Odilon was at her best in a part thoroughly suited to her temperament. She played Marion with broad but delicate humor, displaying a capriciousness that was charming and at the same time womanlike.

Herr Otthert as Cornel von Lund, Herr Seyffertitz as Wendelin, and Herr Hänseler as Councillor Menck were most successful in their different roles. The rest of the company was uniformly good.

To-morrow (Wednesday) night The Red Robe, a drama in four acts by Eugen Brieux, will have its first American production with the three stars in the principal roles. Next Monday night the season will close. Three one-act plays will be given: Fritchen, in which Herr Bonn appears; Columbine, with Frau Odilon, and Manka, with Herr von Sonnenthal.

Wallack's—The City's Heart.

Melodrama in four acts by Maude Banks. Produced April 24.

Mrs. Ring	Lizzie Bachelle
Nettie	Jane Holly
Graham	Frank Currier
Eleanor Brown	Maude Banks
Dr. Armstrong	Sidney Booth
Evelyn Emily Sinclair	Matilda Creigan
Sue	Olive Oliver
Martin	Algernon Tassin
Officer Brooks	Richmond Hogan
Lord Sinclair	Melville Stewart
Harvey Brown	Forest Robinson
Mrs. Stafford	Madge Carr Cook
Belial Stafford	Fred Thorne
Tom Stafford	Morgan Coman
Sadie Stafford	Lottie Alter
Jake	Charles F. Stanton
Nance	Rosalie De Vaux
Jim	Alice Davenport
Boy	W. M. Elliott
Crazy Jess	Velma Swanston
Madge	Emily Rigl
Bartender	Edwin Fowler
Bouncer	Thomas Doyle
Old man	Walter Plenyh
Policeman	Walt Whitman
A Bowery favorite	Clara Coleman
A Terpsichorean artiste	Ray Allen
Mlle. Rosa	Spencer Leonard
Dotty Rosalie	Bijou Fernandez

After much trouble with postponements and such things Maude Banks' four-act melodrama, The City's Heart, was produced on April 24 at Wallack's Theatre, at a special matinee given by the Professional Woman's League, whose members had the assistance of sundry professionals who, by merest accident of sex, are ineligible to membership in the P. W. L. A large audience strove nobly to like the play, but even their bravest efforts could not cause the affair to take unto itself even the remotest semblance of success. The City's Heart reminded one of that fearsome production, Life, which died recently at the Garden Theatre, and which all witnesses had hoped to be permitted to forget. The period of mourning over the departed Life seemingly had not expired and there was another outpouring of sorrow more sincere than sympathetic.

Miss Banks' play opened in a Fifth Avenue mansion, wherefrom an orphan heiress sets out for a dinner, but promptly comes back because her victoria or barouche, or whatever it was, has run over a Salvation Army lassie, Emily Sinclair by name, who is trundled in to be attended to. Emily makes a hit with the heiress, and so does Dr. Armstrong, who is the prompt aid to the injured. The heiress, Eleanor Brown, observes how different are the S. A. girl and the East Side doctor from Lord Sinclair, whom she has thought that she loved, and Harvey Brown, the New York mercantile person, who is keeping track of her money. In Emily's cot Eleanor finds a note that tells of a girl betrayed by a rounder, and, in the S. A. garb, the heiress sets out to work unselfishly for others, meanwhile discovering, thus disguised, the mercenary quality of the alleged affection of Lord Sinclair.

To the slums hies Eleanor and there goes about doing good, with the result that she rounds up in a Bowery concert hall, where the specialties are such as to completely convince her of the dangers of a great city. This scene, though excellently managed, was chiefly quite unlike the genuine article and must have been meant only to evidence the P. W. L. notion of such places and folk. But Eleanor persists in her good deeds and saves a whole bevy of souls supposed to have been lost in the maelstrom of metropolitan degradation.

Generally hopeless as was the play, it brought forward a few fine bits of acting in the work of Madge Carr Cook as a Forsyth Street woman who took in washing, of Fred Thorne as her Eccles-like husband, of Lottie Alter as an unfortunate little milliner, of Malda Craigen as Emily, and of Susanne Leonard as a typical Bowery serio-comic. The other roles were played, some fairly, others not so well, but all perhaps as nearly right as the materials permitted.

Sally Williams Reigel managed the stage capitally, and the "super" folk included Elizabeth Aldrich, Mrs. F. E. Carpenter, Louise Muldener, Bessie Rogon, Emma Navarre, Hattie Stiels, Mrs. Bruce Crane, Mrs. Wells, Engel Sumner, Mrs. F. L. Johnson, Jean Tugnot, Grace Tugnot, Marie Addison, Norma Kopp, Mrs. D. K. Young, Helen Soule Parker, Cornelita Beckwith, Grace Griswold, Mrs. J. H. Van Tine, Louise Campbell Stern, Helene L. Coulter, Mrs. Andrew Munder, Janet McWade, Madge Buron, Mabel E. McQueen, Olive McConnell, Mary Blythe, Augusta C. Rogers, Vira Rial, Ida C. Nahm, M. G. Luescholoss, Blanche Love, and Ruby Gurney de Lima.

THE LAST APPEAL.

The last edition of The Last Appeal was presented last Monday evening at Wallack's Theatre in place of the earlier version that had been running there for one week. In the actual plot of the play there was no change, but it was more clearly and forcibly set forth because an important episode—the marriage of the hero and heroine—that was formerly only described, was pictured in a new act added to the drama. And this new act is rather the most dramatic of the play as it now stands. The scene shows the interior of the chapel to which Prince Waldemar takes Mellita after eluding the two stern fathers. The King, coming in hot pursuit of the elopers, arrives too late to stop the wedding ceremony, but, being in a high state of rage, he snatches the certificate of marriage and destroys it, at the same time declaring that he will destroy every evidence that the pair have been legally wedded. What were formerly the third and fourth acts of the play are now scenes one and two of the fourth act. The dialogue in this portion of the drama has been cut considerably—and advantageously—and the final curtain falls but little later than it did in the other version. The play is more compact and considerably more dramatic than it was before, but it still lacks the vitality that makes for great success. The company appeared to far better advantage last Monday than on the opening night. In every respect the performance given by the players was satisfactory.

New Star—The Pledge of Honor.

Melodrama in five acts by James W. Harkins, Jr. Produced April 21.

Gilbert Vaughn	Thomas E. Shea
Alfred Kenyon	George L. Kennedy
Leon Macari	Henry Teeta
Dr. Manuel Cesari	J. E. Gilbert
Anthony March	James J. Cassady
Portoff	William Barwald
Ivan	William J. Carnes
Gen. Vashti Varrinski	William Curtiss
Captain Vatmoff	John Wilton
Mr. Fogg	John Dodsworth
Keeper in the Siberian mines	Charles Holland
Pauline March	Charlotte Burkett
Priscilla Deane	Marcella Forreste
Teresa	Frances Newhall

Thomas E. Shea returned to the city last week and played a new five-act melodrama, The Pledge of Honor, by James W. Harkins, Jr., at the New Star Theatre, appearing in this play at every performance, except on Thursday evening, when he revived Dr. Jekyll and Mr. Hyde.

The Pledge of Honor is an involved and rather cumbersome mixture, with a story that it was well nigh impossible to extricate from the mass of generally conventional melodramatic incidents and the very English superabundance of scenes. There were in all no less than twelve scenes, that savored of an unending succession of familiar popular-price thrillers, and leaped from England to Italy and then to Siberia, with sudden returns to England between times, that suggested the long distance lightning jumps of a Fergus Hume novel. The New Star clients appeared to give up trying to follow the ramifications of the plot, if plot there was, early in the proceedings, and addressed themselves to enjoying hugely the assortment of exciting episodes which followed close upon the heels of one another and provided a plenitude of tests of nervous tension.

Mr. Shea, as always, made a picturesque, fine-voiced melodramatic hero, and quickly installed himself as a prime favorite with the appreciative uptowners. He has a liberal endowment of real dramatic fire and he knows well how to employ it to the end of enthusing an audience. Again, he had the able assistance of Henry Testa, who has proved to us more than once that he is an uncommonly good actor of typical bad men in melodrama. Mr. Testa on this occasion fairly outdid himself and contrived to get so thoroughly hated that it must have been very gratifying to him. Of the other men there was creditable work by George L. Kennedy, J. E. Gilbert, and James J. Cassady, while the ladies, Charlotte Burkett in the lead, Marcella Forreste and Frances Newhall, each contributed a capital performance.

The play was admirably mounted and the stage was unusually well handled.

WEARY WILLIE WALKER.

Spectacular comedy in three acts by John Fowler. Produced on April 28.

Mr. Sparks	Major James D. Doyle
Mrs. Sparks	Annie Nelson
Mr. Larks	Casper Weis
Mrs. Larks	Helen Lindner
Miss Larks	Bertha Shultz
Tired Mike	James E. Bonn
Weary Willie	Louis Mettle
Backem Downs	George Liehle
Manager Angel	F. J. Sharpley
Teddy Grimes	Howard Knowles
Dooley	Joseph Aimee
Paddy Dolan	John Church
Sol Soakem	C. O. Mack
Only Sick	August Barth
Red Tiern	Howard Knowles
Dollie Dingle	Della Ramsey
Solomon Giversky	Joseph E. Mack
Jacko	Howard Knowles
Hi Hubbard	Joseph Aimee
Sickem Finley	Fred Spanter
Mrs. Dimity	May Valentine
May Jarndyce	Della Ramsey
Eunice Divinity	Adele Spencer

The Original Lilliputians appeared at the New Star Theatre before a very large and demonstrative audience last evening in a new spectacular comedy, by John Fowler, entitled Weary Willie Walker. The play and performance will be reviewed in next week's Mirror.

Germania—No 587.

The Germania Theatre, soon to be crushed out of existence by the Juggernaut of the underground railway, is in the scene, during its last days, of the production of a new Jewish play, by S. Feinman, entitled No. 587. The drama was presented for the first time on April 21, and will run through the present week. The work of tearing down the old building, which has housed players of many nationalities during its varied career, will then begin.

No. 587, which is called on the programme a "family drama," is a melodrama of a type that is very popular in the Ghetto. Its author was long connected with the Thalia Theatre, and it is likely that the play will be put on at that house next season for a run. The scenes—as is usual in the Jewish drama—are laid in Russia. The plot is strong. Moritz Waldman, when a young man, has in his youth betrayed and afterward deserted a young woman of lower station than his own. She, upon being left, kills her child and the crime being discovered is sentenced to ten years in prison. Upon her release she seeks out Waldman and begs for recognition by him and his mother. When this is refused she kills the man who ruined her life. In setting forth this story there are many telling situations and climaxes, but the effect of the play is gloomy and harrowing to a degree.

The role of Madame Waldman, the strongest in the play, is in the hands of Mrs. K. Lipsin, an actress of the highest standing on the local Jewish stage. She impersonates the character with fine dignity and impressiveness and lends to the scenes in which she is engaged something of the grace of the classic drama. S. Feinman, as the hero, and his wife, Mrs. Diana Feinman, as the heroine, No. 587, play their parts with an intensity that is always regarded with favor by Yiddish playgoers. The other roles are in good hands, and the play is mounted in excellent though rather garish fashion. The enthusiasm with which the performances have been received seems to promise well for the play's future success.

American—The Three Musketeers.

Interest in the presentation of The Three Musketeers by the Greenwall Stock company at the American Theatre last week centered to a considerable extent in the first appearance with the organization of Edward R. Mawson, the new leading man, who replaced James E. Wilson.

The role of D'Artagnan, that Mr. Mawson acted, requires mainly vigor, humor and picturesqueness, that he gave it to a satisfying degree. The best performance, however, was the Richelieu of Herman Sheldon, whose portrayal denoted craft, deception and the other attributes that are associated with the character. Juanaline Rodgers made a beautiful and proud Anne of Austria. John Ravold as Louis XIII was satisfactory, and the same may be said of Robert Cummings as the Duke of Buckingham, Fanny McIntyre as Lady de Winter, and Victor Moore as Boniface. Georgia Welles was excellent as Constance, and the Athos of Frank E. Jamison stood out as a commendable characterization. The other parts, barring one or two exceptions, were acceptably played, and the staging, although none too accurate, was adequate.

Last night Carmen, aided by the unique feature of musical interpolations from the opera, was given before a large audience. The performance will be reviewed in The Mirror next week.

Third Avenue—Peck's Bad Boy.

The Third Avenue Theatre held a good-sized audience yesterday afternoon that laughed heartily at the far-fetched nonsensicalities of Peck's Bad Boy. This play seems to be almost imperishable in the realms of farce-comedy, as its predecessor at this theatre, East Lynne, is in the province of the emotional drama. The company is acceptable and the staging of the play met all requirements. Joe Madison as Henry Peck and Charles Madison as Jimmie Duffy amused in lively fashion. Fred Wensel was satisfactory as the groceryman, Max Schultz, and F. F. Coppinger pleased as the policeman. Lillie May White, Blanche Gibbs, Maud Hazel, A. C. Taylor, and E. De Ville Greene acted the other parts. A number of specialties were introduced and met with favor. Next week, Lost in the Desert.

Murray Hill—Double Bill.

The Henry V. Donnelly Stock company at the Murray Hill Theatre presented last evening an interesting double bill, consisting of Thomas J. Williams' farce, Turn Him Out, and The Bells, made famous by Sir Henry Irving. The audience was large, and the company won more than its customary share of applause.

Turn Him Out was acted with fine gusto by the players, the amiable Mr. Donnelly himself being in the principal role of Nicodemus Nobbs. Mr. Donnelly's genial humor is always welcome, and in the character of the vendor of taps it had full sweep. His impersonation was thoroughly delightful. The actor-manager was ably assisted by R. Sheldon Lewis as Mackintosh Moke, Edgar A. Woolf as Eglantine Boseleaf, Alice Johnson as Mrs. Moke, Laura Hope Crews as Susan, Charles Royal as the first porter, and Frank Walters as the second porter.

The serious interest of the evening centered, of course, upon the presentation of The Bells, in which William Bramwell essayed the role of Mathias. His impersonation was in every way creditable. Having played so many leading roles before the same audience, it was difficult for him to produce the mysterious atmosphere that has come to be a part of the role itself, but he accomplished this to such an extent that the onlookers were very deeply impressed and rewarded his efforts by generous applause.

Among the others in the cast whose impersonations deserve especial mention were John S. Robertson as Christian, Robert McWade, Jr., as Walter, Grace Griswold as Catherine, and Laura Hope Crews as Annette. Upon the whole the presentation was very satisfactory indeed. Next week, A Lady of Quality.

Metropolis—Herrmann.

A mystified and delighted audience watched with ever growing interest and applause the remarkable sleight of hand and equally baffling illusions of "the great and only" Herrmann at the Metropolis last night. The programme, beginning with "Thirty Minutes with Herrmann," a series of clever palming and sleight of hand tricks, followed with effective sensations, including "The Escape from Sing Sing," "Noah's Ark; or, After the Flood," and "A Turkish Elopement." A vaudeville number, Scenes in a Dressing-Room, given by McWatters and Tyson and co., was also applauded.

Victoria—Opera Comique.

At the Victoria Theatre last week the Roberval company presented Les Cloches de Corneville and Le Petit Faust in a fairly creditable manner. This week the bill will be Les Mousquetaires au Couvent on Monday and Tuesday nights and at the Wednesday matinee, Les Cloches de Corneville on Wednesday night, Orphée aux Enfers on Thursday and Friday nights and at the Saturday matinee and La Perichole on Saturday night.

At Other Playhouses.

Academy of Music.—The version of Quo Vadis produced at the New York Theatre two seasons ago was revived at the Academy of Music last night before a good audience. Arthur Forrest played his old role of Petronius. Others prominent in the cast were Marcus Ford, Caroline Rohr, Mary Emerson, and J. M. Irving.

Bijou.—Amelia Bingham's company will continue to appear in A Modern Magdalen until May 31.

Criterion.—The run of Mrs. Leslie Carter in Du Barry will end May 31.

Harlem Opera House.—Joseph Jefferson presents his time-honored repertoire this week, as

CECIL SPOONER TO STAR.

As The Mirror exclusively announced several months ago, Cecil Spooner, of whom a portrait appears on this page, determined last January to star, provided a suitable play could be secured. This has been accomplished, contracts having been signed last Saturday whereby she will appear next season in My Lady Peggy Goes to Town, a four-act dramatization by Frances Aymar Mathews of her novel of the same name. The play is laid in England and in general character resembles Anthony Hope's The Adventure of Lady Ursula, although in incident and situations it is entirely different. It will be produced about Dec. 1 and an extended engagement is said to have been arranged for the production at a Broadway theatre. Everything connected with the offering will be first-class and the best theatres only are being booked. A company of well-known players will support Miss Spooner, and the scenery and costumes will be made under supervision of the author. Miss Mathews received a number of offers for her play from prominent stars and selected Miss Spooner as her ideal of the actress to play the title-role. The contracts are between Mrs. Spooner, manageress of the Spooner Stock company, who will look after her daughter's interests, and the publishers of the novel. The opportunity to star Cecil Spooner in a play that it is believed exactly suits her being considered by Mrs. Spooner of more importance than anything else, the contracts with Hyde and Behman for the appearance of the Spooner Stock company at the Amphion Theatre, Brooklyn, next season have been canceled to the satisfaction of both parties. Cecil Spooner will continue as joint star with her sister, Edna May Spooner, of the Spooner Stock company, at the Bijou Theatre, Brooklyn, until next November, when rehearsals of the new play will commence.

follows: Last night, to-night, Thursday evening and at the Saturday matinee, Rip Van Winkle; Wednesday and Friday evenings, The Rivals; Saturday night, The Cricket on the Hearth and Land Me Five Shillings.

DALY'S.—San Toy is in its last week. King Dodo will be given for the first time here on May 12.

GRAND OPERA HOUSE.—Henry Miller in D'Arcy of the Guards is the offering this week.

KNICKERBOCKER.—Francis Wilson will terminate his engagement in The Toreador on Saturday evening. Next Monday, The Wild Rose.

HERALD SQUARE.—Lulu Glaser is approaching her one hundredth performance in Dolly Varden.

EMPIRE.—The Importance of Being Earnest is the offering of the Empire Theatre company.

MANHATTAN.—This is the tenth and last week of Herbert Kelcey and Effie Shannon in Her Lord and Master at this house, where on Tuesday evening, May 6, Mrs. Fiske will begin her announced short Spring season of revivals, devoting the first week to Tess of the D'Urbervilles. The elaborate scenery for this production has been renewed, and Mrs. Fiske will be assisted by Frederic de Belleville as Alec, John Jack as John Durbeyfield, and Mary Baker as Joan Durbeyfield, all formerly identified with these roles. Nellie Lingard, who originated the part of Retty, will also appear. Eleanor Moretti will play Marian.

MADISON SQUARE.—There is no sign of waning interest in The Diplomat, as acted by William Collier.

FOURTEENTH STREET.—May 31 has been set as the last night of Foxy Grandpa.

SAVOY.—Robert Edeson in Soldiers of Fortune is likely to continue for some time.

HENRIETTA CROSMAN'S NEW ROLES.

On Monday night, April 21, Henrietta Crosman produced a new play at Gloversville, N. Y., called Madeline, by Mrs. W. K. Clifford, of London. Madeline is in two acts, and to make an evening's entertainment Nance Oldfield was given as a curtain-raiser and proved an admirable vehicle for the display of the star's fine comedy talents. William Herbert gave an excellent character sketch of Nathan Oldworthy.

In the title-role of Madeline Miss Crosman showed her versatility by a praiseworthy performance of a trying part. The play tells the story of Norman Luard, a calm and self-possessed English diplomat, residing in Paris, who is the paramour of Madeline Dubray, a celebrated actress. At the opening of the play Luard is about to be married to an English girl and comes to bid Madeline farewell. She is madly in love with him, and, being wild with jealousy, begs him to break off his intended match and return to her. Upon his refusal she pleads for at least one last interview, which is granted with considerable reluctance. The second act finds Madeline nervously awaiting Luard, whom she has resolved to kill. He enters, leaving the door ajar. Upon pretext of closing it, she locks it and secretes the key. Again she implores him to break off his intended marriage and uses every artifice to win him back. He still refuses and attempts to leave the room. Madeline then discloses her intention, and, drawing a revolver from its hiding place, covers him. He is cool and self-possessed, and asks for a few moments' time to dispatch some important letters. His request is granted, and, with perfect composure, he writes a few notes, seals them, and awaits his fate. His self-possession utterly unnerves Madeline, who hesitates, relents, drops the revolver, and, unlocking the door, bids him go before her mood shall change. He leaves the room, the front door is heard to slam, and as Madeline turns her eyes fall on the revolver, toward which she slowly moves as the curtain falls. A shot is heard and the curtain again rises, discovering Madeline dead upon the floor. Miss Crosman's work in this difficult role was admirable throughout and she was rewarded by enthusiastic applause. Charles Cherry shared honors by his fine portrayal of the English diplomat. Both the plays were handsomely mounted, and Miss Crosman's gowns were beautiful.

The cast of Madeline:

Norman Luard	Charles Cherry
Sir Charles Caudell	Addison Pitt
Christine	Nellie Hancock
Josephine Boulet	Ella Ingalls
Madeline Dubray	Henrietta Crosman

The cast of Nance Oldfield:

Nathan Oldworthy	William Hebert
Alexander Oldworthy	Addison Pitt
A Neighbor	Ella Ingalls
Nance Oldfield	Nellie Hancock
Mrs. Anne Oldfield	Henrietta Crosman

TO PROTECT PLAYS.

The Legislature of New Jersey has passed the bill to protect non-copyrighted plays from piracy. Oliver Doud Byron took an active interest in securing this legislation. Senator Francis, President of the Senate, and Mr. McCarter, who introduced the bill, worked hard and successfully for its welfare. The new law reads as follows:

An Act to protect property in manuscript and uncopyrighted plays.

BE IT ENACTED by the Senate and General Assembly of the State of New Jersey:

1. Any person who causes to be publicly performed or represented for profit any unpublished, undedicated or copyrighted dramatic composition, or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished, undedicated or copyrighted, and without the consent of its owner or proprietor permits, aids or takes part in such a performance or representation, shall be guilty of a misdemeanor.

2. This act shall take effect immediately.

Common law property in plays and operas is now protected under the penal codes of six States—New York, New Jersey, Pennsylvania, Ohio, Louisiana, and Oregon.

NOTES OF NEW THEATRES.

W. R. Denison, of Binghamton, N. Y., is at Waverly, N. Y., endeavoring to raise money for the erection of a new theatre there. Tickets to the number of 4,000 have been placed on sale at $5 each, giving the holder the privilege of one entertainment for each ticket out of a course of five to be given. P. L. Lang, cashier of the First National Bank, has been made treasurer. If the necessary $20,000 is raised Mr. Denison agrees to subscribe $10,000 more. At Sayre, Pa., two miles south of Waverly, business men recently called a meeting for the purpose of discussing means to build a new theatre there also.

Work will commence at once on the new Elks' Opera House, at Pine Bluff, Ark., to be erected at a cost of $30,000.

A new theatre may be erected at Helena, Mont., through the instigation of John Maguire, the manager of theatres at Butte, Mont. It is said Mr. Maguire will be backed pecuniarily by J. A. Murray, who owns considerable mining property. Mr. Maguire is trying to retain control of the Grand Opera House at Butte, and if he is successful the new Helena theatre is said to be assured, and the two playhouses will be managed in connection with each other.

A new theatre, to cost $50,000, will be erected at Pittston, Pa., by the Pittston Opera company.

The women of Hamilton, O., are planning to erect a new theatre at that place, to be completed by November. It is said the playhouse will be managed by women and that the ushers will also be of the feminine gender.

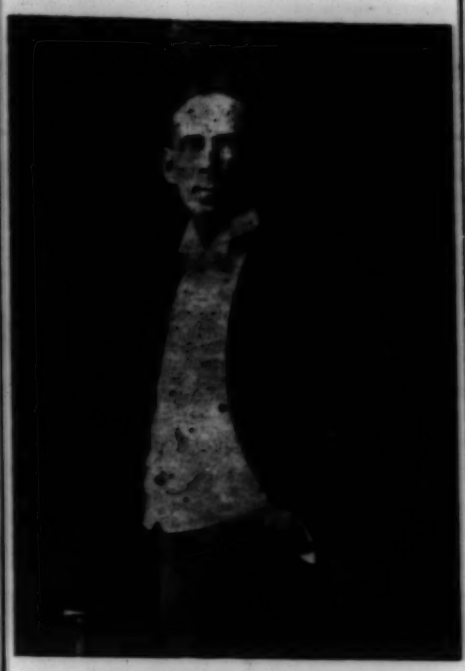
Thirty thousand dollars have been raised in Sheboygan, Wis., toward building a new opera house, and the last of May ground will be broken for the new theatre.

The Woodman Opera House Company has been organized at Swea City, Iowa, for the purpose of erecting a place of amusement there.

New theatres are to be erected this year at Merrill and Alta, Iowa.

John Arthur Fraser, 167 West 136th St., N.Y. ***

DEATH OF SOL SMITH RUSSELL.



Sol Smith Russell died at Washington, D. C., yesterday (Monday) afternoon of an illness from which he long had suffered. He was fifty-four years old. Several years ago, while bathing at Palm Beach, Fla., Mr. Russell caught a severe cold that settled in his spine and developed finally into a complete wrecking of his nervous system. Every attempt had been made to restore him to health. After his enfeebled condition compelled his retirement Mr. Russell made some brief attempts to resume his stage work. It was hoped that he might make a short tour next season, and plans to that end were being prepared.

Mr. Russell had been in broken health since early in January, 1900, with alovia paraplegia, and while his condition was serious, it was not until last Thursday that the end was seen to be near. His condition became more acute last evening, and it was believed that he could not live through the night. He was unconscious until the end. The immediate cause of his death was perpetual hiccoughs.

In the death of Mr. Russell the stage loses one of its quaintest and most lovable characters. His odd, unctuous performances will never be forgotten by those who saw him. His wealth of dry humor was equalled by his supply of tenderness and pathos. Throughout the West and South Mr. Russell enjoyed his greatest popularity, and there no actor held a warmer place in the affections of the public.

Mr. Russell was himself a Westerner, having been born at Brunswick, Mo., June 15, 1848. His parents were in no wise inclined toward the theatre, though his mother was a sister-in-law of Sol. Smith, after which famous manager young Russell was named. Perhaps something inspired him to live up to his name, for the lad early showed interest in the stage. He was a frequent attendant at the minstrels and other performances in St. Louis, where his family had moved. He learned the songs and dances, and practiced them constantly, and gaining among his playmates a reputation as an entertainer.

When the war broke out young Russell, though only fourteen years of age, was fired with an ambition to go to the front, and he ran away from home and attempted to enlist in a regiment at Cairo, Ill. As he had not the consent of his parents he was not allowed to enlist. His songs and jokes had won him some attention from the soldiers, and after the departure of the troops the manager of the Defiance Theatre in Cairo offered him an engagement at $6 a week. For this munificent sum the lad had to play in the orchestra, do a specialty between the acts, and play parts ranging from ingennes to villians. His first role was that of a negro, Pet-a-Pit in The Hidden Hand. At first he slept on a sofa in the property room of the theatre, but later the manager took him to his home. Later Russell received an offer of $9 a week from another manager, who wanted him to do a slack wire turn, but this position brought so many bruises that he abandoned it and went to Deagle's Theatre, St. Louis, playing in stock melodramas. After this engagement he made an inglorious one-night appearance in Chicago, and next played with a Milwaukee burlesque company. Subsequently he joined the Peak Family of bell-ringers for a time and then returned to Deagle's in St. Louis. Other engagements at this time were in Memphis, Little Rock, and Nashville.

These engagements covered a period of about five years, during which the boy—for he was no more—underwent many hardships and privations. Fortune began to favor him in 1866, when he was engaged as second low comedian with Ben de Bar's Stock company in St. Louis. Here he supported many of the prominent traveling stars of the time, and gained his knowledge of the art of acting. Following his season with De Bar, he was a member of a Leavenworth, Kan., stock company. Here he joined the Berger Family of bell ringers, and made a tour Eastward with them. His comedy work gained such notice that he branched out for himself as a humorous lecturer. His success here brought him an engagement, in 1867, with the stock company at the Chestnut Street Theatre, Philadelphia, under Colonel William E. Sinn's management. More tours in monologue followed, and then his first New York engagement, at Lina Edwin's Theatre in 1871. He next played at the Howard Athenæum, Boston. Augustin Daly engaged him in 1874, and on Aug. 24 of that year he made his debut with the Daly Stock company at the Fifth Avenue Theatre as Mr. Peabody in What Could She Do; or, Jealousy. He left the company the next season, but rejoined it in 1876. While under Daly's management he played many comedy roles with success.

In 1880 Mr. Russell made his debut as a star, appearing in Edgewood Folks, a comedy written especially to suit him. Though his own work was admirable and his company excellent, the first season's tour was a failure pecuniarily. The following season the tide turned, and for the next four years Mr. Russell toured prosperously in Edgewood Folks, and became firmly established as a star. For one season thereafter he was the comedian at the Boston Museum. Then he resumed starring, playing in three seasons Felix McKusick, Pa, and Bewitched. Then came A Poor Relation in 1889-1890; The Tale of a Coat produced at Daly's in 1890, and later, Peaceful Valley, April Weather, a revival of The Heir-at-Law, and A Bachelor's Romance. It was in this play that had its original New York production at the Garden Theatre that Mr. Russell made his last appearance in this city. The season of 1899 he produced The Hon. John Grigby, and while appearing in the play, at the Grand Opera House, Chicago, Dec. 18, his breakdown came. Mr. Russell suffered a nervous attack, forgot his lines, and the curtain had to be rung down. His physicians ordered a complete rest. His health did not mend, however, and efforts of skilled physicians and visits to various health resorts were of no avail.

Mr. Russell's widow and two children survive him. Mrs. Russell is a daughter of William T. Adams ("Oliver Optic"). The home life of the comedian was a happy one, and the hardships of his early days were atoned for in later years by the wealth that professional success and judicious investments brought him. Mr. Russell had a handsome residence in Minneapolis and a Summer home at Vineyard Haven, Mass. For more than a year Mr. Russell had lived at the Hotel Richmond, Washington, with his manager and brother-in-law, Fred G. Berger.

REFLECTIONS.

Beerbohm Tree will not come to America next season to appear in Ulysses. The play will be presented by a company organized here.

Mrs. Gilbert is now a member of the Professional Woman's League. Blanche Bates and her mother have also joined the League forces.

William Bonelli will have two American Gentlemen companies on the road next season. He will also make an elaborate scenic production of his new play early in the Fall. The new play will introduce an effect never before seen on any stage, it is said.

Saunders and Grimshaw have completed the organization of their company for the preliminary tour of the new farce, My Friend the Count. The players engaged are Thomas Meegan, Charles Renwick, Alfred Neill, Pliny Rutledge, John Carmody, John Saunders, J. M. Kerr, Florence Gerald, Ada Kimberly, Camille Beoli, Eliza Masen, Jessie Beoli, Alice Evans, Nellie Burger, Maud Clements, and George S. Fell, business-manager.

Arthur Pell has been engaged by Wall and Becker to conduct the season of opera at the Davidson Theatre, Milwaukee, beginning June 2. Mr. Pell, who recently met with success in Australia, is negotiating with a prominent Melbourne manager and will probably return to the Antipodes in September for an indefinite term.

Violet V. Holmes, a young San Francisco actress, who played the ingenue in Hanlon's Superba, has been engaged for the title role in the same play for next season.

The Rice Amusement Company has been organized in Maine to carry on a general theatre business. Its capital stock is $200,000, of which $500 is paid in. The president, Henry C. Houston, and the treasurer, G. Ellsworth Snow, are of Portland, but E. E. Rice and F. W. Heustis, of Boston, are directors.

Manager Rosenquest, of the Fourteenth Street Theatre, has been obliged to postpone the production of Brandon Tynan's play, Robert Emmet, until next season, because of the continued success of Foxy Grandpa. The plan is now to present Robert Emmet for the first time on Aug. 18.

O. E. Lancaster has been engaged to write a new comedy for May Edouin, which she will produce next Autumn upon her return from London.

Sybil Clifton, of The Chaperons company, has been named as sole heiress to the estate, valued at $100,000, of her uncle, Huntington Hale, who died recently at Beaumont, Tex.

Harry Corson Clarke's new company includes Lottie Alter, Helen Ware, Mary Karr, Florence Robinson, Laura Almosino, Louise Bryant, Lucia Huxford, Frederick Murray, John Westley, Thomas Hodgeman, Henry G. Hockey, Thomas Phillips, Theodore Forbes, and Harry Darnton.

Mabelle Gilman will be starred next season by Henry B. Sire in a new musical comedy that is now being written for her by A. Baldwin Sloane and George V. Hobart.

Virginia Drew Trescott has begun proceedings to secure her share in an estate recently left her family.

C. L. Robinson and Edgar Temple will establish a Summer opera company at the New Star Theatre, opening early in June. The company will present a repertoire of standard light operas, and it is possible that one or two new works will be produced during the season.

William Bechtel has returned to the city after a successful tour with Kathryn Kidder in Molly Pitcher.

May Irwin, who was playing The Widow Jones at the Alvin Theatre, Pittsburg, last week, was so ill with a cold that she was unable to appear on Thursday evening. More than one thousand ticket holders took their money back at the door.

The author's matinee of Little Miss Mouse, an adaptation from the French by Doré Davidson and Katherine Berry di Zerega, will take place at Wallack's Theatre on May 8.

The benefit performance in aid of the McKinley Memorial Fund at the Opéra Comique in Paris on April 15 was a brilliant success artistically, socially and pecuniarily. Among the noted artists who appeared were Sarah Bernhardt, Madame Rejane, Coquelin, and Ellen Beach Yaw.

William L. Flagg closed his fifth season as leading man of the Gibney-Hoeffler company on April 19. Next season he will star in his own play, Portsmouth, under the management of R. W. Little.

Melvin Hunt has resigned from the Thelma company to accept an engagement with Tennessee's Pardner, in which he will play Asa Bice.

The Night of the Party, in which Weedon Grossmith has made a success in London, will be the opening attraction at the Bijou Theatre next season.

Weber and Hennessey's company in The Rounders will open a Spring season on May 5. The company includes Louise Willis, Josie Parker, William Short, Lila Blow, Ovenie Atherton, William Cale, Harvy Truax, Thomas Collins, Otto Sherden, Kraft Walton, Sidney Cox, Joseph Mack, and Victor Colwell, musical director.

Warren J. Ferguson is now the advance agent of The Convict's Daughter (Eastern) company, having taken the place of W. B. Schram, who was compelled to retire on account of illness.

Mr. and Mrs. Sam C. Miller (Marie Harcourt) closed with The Village Parson (Western) company on April 12, and are resting at Elkhart, Ind.

The Shubert Brothers are pressing forward the work of rebuilding the interior of the old Theatre Comique. When the playhouse is again opened, about two months hence, it will be called the Princess' Theatre.

Joseph L. Eppinger, a business man of San Francisco, has brought suit in the United States Circuit Court against Thomas Ryley, John Dunne, and John C. Fisher, to obtain an accounting of the profits on Florodora, in which he claims an interest.

Charles Arnold arrived in New York last week, having come directly from Australia by way of San Francisco. During his four years' absence from America he played What Happened to Jones for a year at the Strand Theatre, London, and afterward took the play to South Africa and Australia.

The run of Du Barry at the Criterion Theatre will come to an end on May 31. The play, with Mrs. Leslie Carter again in the stellar role, will open the season at the Theatre Republic in September.

Viola Allen began her special Spring tour in The Hunchback last evening in Chicago. After a term of one week there she will visit the principal cities of the East, giving two performances in New York on May 23 and 24. The tour will close at New Haven on June 3.

The management of the Broadway Theatre was fined $202.50 in the Tenth District Court last Wednesday, for two violations of the "standing room" law.

The Shubert Brothers expect to take possession of the Casino on May 1, and will immediately begin to get the house ready for the production of The Chinese Honeymoon, which is announced for May 12.

Kate Upper returned from Europe on the *Minnehaha* last week.

A new conceit in calendar making is the setting down of twenty-five weeks as the equivalent of a year. In Sunday's official announcements concerning The Sleeping Beauty and the Beast at the Broadway Theatre that spectacle was credited with "An Entire Year of Success" in New York. Inasmuch as its metropolitan career began Nov. 4, the "entire year" is really somewhat abbreviated. The misstatement as to the number of performances is also continued, the stated number being ten in excess of the actual number of representations. As a matter of fact, the performance last night (Monday) was the two hundred and fifth consecutive representation of The Sleeping Beauty and the Beast in this city, of which number fifty-four have been matinees.

A supper in honor of Adolf von Sonnenthal, Ferdinand Bonn, and Heinrich Conried, of the Irving Place Theatre, was given at the Players' Club on Thursday night. The hosts were E. H. Sothern, Henry E. Dixey, Evert Jansen Wendell, Sydney Booth, Louis Evan Shipman, Daniel Frohman, Albert E. Twyford, Nicholas Fish, Wilton Lackaye, Harrison B. Hodges, Clarence C. Buell, and Edward Brock.

Frank Rolleston made a strong and very favorable impression among New Orleans theatregoers during his recent engagement at the Audubon Theatre there.

Marion Francis (Mrs. George K. Robinson), who has ben seriously ill for nearly a month at Plattsburg, N. Y., is improving and will soon be able to return to her home in Boston.

Thomas Mohr, treasurer of the Broadway Theatre, Denver, Col., and known throughout the West as a newspaper writer of ability, is visiting New York and is being entertained here by R. L. Herbert, now Eastern representative for James Neill.

L. J. Barahan's pupils will give a carnival and ball at Terrace Garden on Saturday evening, May 3.

Mr. and Mrs. Lawrence Evart will spend June at Falmouth Heights, Mass., going thence to The Evart, Lake Quinsigamond, Worcester, for the rest of the Summer.

Sir Henry Irving revived Faust at the London Lyceum April 26. Cecilia Loftus was the Marguerite.

Eleanor Gist, of Blanche Bates' company, sprained her ankle during last Saturday's matinee of Under Two Flags at the Academy. She finished the performance with difficulty and was unable to appear in the evening. Pauline von Arnold successfully assumed Miss Gist's role of Lady Venetia and continues in the part in Washington this week.

The scenery of The Way of the World was damaged in a railway accident in Newark, N. J., last Sunday.

Josephine Hall has settled out of court her suit against the Pennsylvania Railroad Company for $3,000, the value of costumes and scenery contained in a trunk lost in transit.

Alice Archer, who starred successfully in Jess of the Bar Z Ranch, is to star next season in the farce-comedy Three Cheers, under Melville Jeffrey's management.

The Theodore Drury Opera company, which is composed entirely of negroes, will sing Faust next Monday night at the Lexington Avenue Opera House.

Arrangements were completed last week by which James K. Hackett will put on The Crisis at Wallack's Theatre next season.

Gertrude Quinlan, who originated the soubrette role in King Dodo and is now singing the chief comedy part in The Sultan of Sulu, was yesterday transferred by Manager Savage to the company which will produce King Dodo at Daly's Theatre on May 12.

Last Tuesday was "Ladies' Day" at the Players' Club, and, as usual, the house was thronged with a brilliant assemblage of professional and society people. The particular feature of the entertainment was an address by Joseph Jefferson.

Ralph Stuart will present his new play, By Right of Sword, in San Francisco in July and in October will bring it to New York.

Grace Cameron, late of the Foxy Quiller company, has been engaged to sing a principal role in the coming production of The Chinese Honeymoon.

Francis Wilson and his family will sail for Europe on May 10 on the *Lahn*. He had engaged passage on the new yacht, *Sardapus*, which lost her propeller off the Azores last week.

Frank Worthing will sail for England, to spend the Summer, to-morrow (Wednesday) morning, on the *Oceanic*.

Annie Irish has taken passage for London on the *Mesaba*, sailing on May 17.

William H. Cowan underwent a serious surgical operation at Bellevue Hospital a short time ago and is now entirely well again.

Peter F. Dailey and Della Fox are to star next season in a new English musical comedy, entitled In Fairyland.

The preliminary tour of Langdon McCormick's new play, Out of the Fold, closed at Cohoes, N. Y., on Saturday April 26. Edwin C. Jepson, under whose direction the production was made, will manage the play the coming season, opening early in August.

Now booking—TWENTY CHIMES. ***

THE KILTIES' NEW LEADER.

Photo by Morrow, Hamilton.

Bandmaster William F. Robinson, the new leader of The Kilties' Band (Gordon Highlanders), of Canada, is a brilliant musician, and Cameron Brown, of Belleville, Canada, president of The Kilties' tours, is being congratulated on the successful consummation of his negotiations with Mr. Robinson. The new bandmaster has had eighteen years' association with the famous XIIIth Regiment Band of Hamilton, Ont., has been leader of the Toronto Male Chorus Club, conductor of the Canadian Symphony Orchestra, and is a graduate of Trinity University. The personnel of The Kilties' Band will remain unchanged, and all the bagpipers, dancers, buglers, the giant drum major, boy dancer, etc., will be with the Highlanders throughout their forty-two weeks' tour, which will open on June 1. T. P. J. Power is now busy booking the transcontinental itinerary.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Edward M. Favor and Edith Sinclair top the card in their new sketch, Cupid's Angel. The other numbers are cared for by Ward and Curran, Gardner and Lacy, Cecil and Golden, Ella Gerlando, Eddie Leonard, Lawson and Namon, Warren and Conner, Rice and Adams, Fagotto and Mack, Watkins and Heath, the De Lisles, Kinetoscope, and the vitagraph.

Keith's Union Square.

Bedini and Arthur lead the list, and have contracted, it is announced, to present a number of new feats of juggling. Others in the long programme are the Martinetti Troupe, Hugh Stanton and company, Foy and Clark, Willis P. Sweetman, Lillian Western, Hal Merritt, Kennedy and Rooney, Reed and Shaw, Margaret Daly, the biograph, and the stereopticon.

Proctor's Fifth Avenue.

A section of the Proctor Stock company present Peg Wellington, with Adelaide Keim in the title-part and Frederic Bond in the male lead. Reno and Richards, the Fraser Troupe, A. O. Duncan, and the kalatechnoscope are the vaudeville attractions.

Proctor's Twenty-third Street.

A straight vaudeville bill is headed by Helene Mora, while other special features are Carroll Johnson, Holmes and Vidocq, Clarice Vance, and the kalatechnoscope. A long list of representative specialists completes the card.

Proctor's Fifty-eighth Street.

A detachment of the Proctor Stock company revive Gloriana, with Beatrice Morgan in the principal role. James J. Morton shares the vaudeville honors with the kalatechnoscope, and there are souvenirs for the ladies that attend the matinee.

Proctor's 125th Street.

A slice of the Proctor Stock company have removed from the Fifth Avenue to appear again in The Cherry Pickers, Edna Archer-Crawford playing the leading role. Pin trays bearing Miss Crawford's picture are distributed to the ladies at the matinees. Frank Mitchell and the kalatechnoscope supply the vaudeville part of the entertainment.

Hurtig and Seamon's.

Joe Maxwell and company head the week's bill. The others are the Taylor-Richard company, Melville and Stetson, Hal Stephens, Lamar and Gabriel, Raymond and Harkness, the Dorothy Sisters, Bulls and Raymond, and the vitagraph.

New York.

The big stock burlesque company continues to play The Hall of Fame, which runs merrily on with no sign of decreasing business. Several new features are promised for the present week which will lend additional interest and brightness to the programme.

THE BURLESQUE HOUSES.

Dewey.—The Majestic Burlesquers are announced to entertain this week in Fourteenth Street.

Miner's Bowery.—This is the time of year when some one invariably digs out the paper of the Hot Air Burlesquers and pastes it up somewhere. It is the name of the present week's bill at this theatre.

London.—The Dewey Burlesquers are amusing the Londoners for the current week.

Olympic.—The Broadway Burlesquers are diverting the attention of the Harlemites.

LAST WEEK'S BILLS.

Keeney's Union Square.—The week's ticket was topped by the Three Keans, who offered a comedy wire and acrobatic turn that scored as heavily here as it had before out West. Many of their feats on the wire are specimens of remarkable daring and extraordinary skill, notably in reckless leaping and in quick changes of position. They were rewarded by repeated bursts of applause. Hal Davis and Ines Macauley presented for the first time here Edmund Day's new sketch, The Unexpected, which came in for a large sized success. There are lots of Mr. Day's characteristically clever lines in the playlet, and it tells in a bright, gingery fashion a story that cannot fail to appeal to almost every young man of the period—and, no doubt, to every girl that knows a particular young man, and where is she that doesn't? It is not yet so crowded with laughs as was the same team's earlier sketch, One Christmas Eve, but these probably will be supplied before long. The basis is just as good, if not measurably better in a way, and the bit was splendidly played by both actors, who are among the brightest and most magnetic on the vaudeville stage. A very pretty setting was provided for the act. Maud Huth made her local debut as a monologist and managed to score an unqualified hit. In both song and conversation she showed unbounded skill and humor, coupled with a plainly evident fund of good nature that captivated the Keithites, who were exceedingly loath to let her leave the stage. The material that she uses is all excellent, and the manner in which she employed it would have made even poor stuff go pretty well. Miss Huth appears to have arrived to stay as a topnotcher in her new line of work. Jess Dandy caused the customary great excitement by means of his original Hebrew parodies, than which there is no better. He sprang a few new ones, but the old ones seemed just as telling as ever, and he might have been singing them yet if the people had had their way. Sydney Grant introduced his capital imitations of well-known players with his accustomed success and surprised the auditors by his facility in vocal changes. Hale and Francis refilled with the pretty globe and hoop rolling turned with the pretty globe and hoop rolling stunts, deserving unlimited credit for the many ways in which they have improved their work since last they visited this scene and their turn since last they visited this scene and their turn since last they visited this scene and their turn

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

Packed Tight with Laughs.

The Big Scream from the East

PHIL OTT AND GLADYS CLAIR

IN A NEW ACT

"From the Other World."

Will not continue with the 4 OTTS after June.

A TREMENDOUS SUCCESS IN 'FRISCO.

BARNEY BERNARD

In FIDDLE-DEE-DEE.

SAN FRANCISCO EXAMINER: Barney Bernard, the Hebrew impersonator, does not exaggerate. He was at his best last night in the check scene, which was all pantomime, perhaps because it couldn't be anything else in the shrieks of laughter that accompany it.

'FRISCO CHRONICLE: Barney Bernard made a big hit as Shadrach Loschinski. He has a droll style and does not overact.

'FRISCO CALL: Barney Bernard gives a clever and refined delineation of a Hebrew.

'FRISCO POST: Bernard's Yiddish talk and impersonations are excellent.

'FRISCO BULLETIN: Barney Bernard as the magician gives one of the cleverest impersonations of a Hebrew ever seen on the stage.

'FRISCO MASCOT: Barney Bernard is the best Hebrew impersonator that 'Frisco has seen for years.

'FRISCO DRAMATIC REVIEW: Barney Bernard, who essays the Hebrew character, is in the same class as Dave Warfield, and gives to his portrayal all the ingredients of genuine art. He gets laugh after laugh by the rolling of his eyes, the twitching of an eyelid, the twisting of the mouth, or the bend of a hand. He is quiet and easy, and makes his points without exaggeration or caricature. He made an immediate and strong impression on his audience.

Address all communications to FISCHER'S THEATRE, San Francisco, Cal.

It wasn't Expected - - - TO MANAGERS! - - - But it Happened

HAL DAVIS AND INEZ MACAULEY

Successfully produced at Keith's Union Square Theatre last week,

Edmund Day's Newest Novelty, "THE UNEXPECTED."

What Chicot says: The sketch was a capital offering, well played, and a *succession* of laughs. It made a *decided hit.*

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HUGHES

The Empire does not rely solely on Mdlle. Claire and her Rose, for Mr. and Mrs. Gene Hughes in a sketch, A Matrimonial Substitute, provide a clever turn. Mrs. Hughes is an actress after the style of Mrs. Kendal of Elder Miss Robertson fame.—*The Bradford, Eng., Daily Telegraph, Tuesday, November 13, 1905.*

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Retired from Vaudeville. All booking—American and European—cancelled. Will devote entire time to management of

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LONEY HASKELL

Loney Haskell, the character monologist—he was the master of the situation from the moment he stepped before the footlights. He is undoubtedly the best in his line seen in New Orleans for several years. For more than twenty minutes he tells funny stories in a manner that would make even a dyspeptic laugh. His dialect reading is splendid.—*Daily News.*

One of many received by that rascal, LONEY HASKELL.

Address, April 30, Orpheum, Omaha, Neb.

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DUQUESNE THEATRE, PITTSBURGH. THIS WEEK.

Now booking for Summer Season and Season 1906-07.

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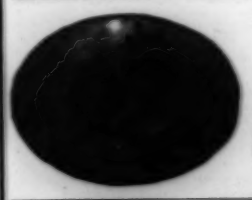

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ANOTHER POLITE HIT

BOSTON,

The City of Culture, Captured.

Ernest Hogan

(THE UNBLEACHED AMERICAN.)

Re-engaged for a Second Week by Mr. Keith.

REPETITION OF HIS FAMOUS DETROIT SUCCESS.

READ A FEW EXCERPTS FROM BOSTON PRESS.

The Boston Globe, April 15.—A real coon, one, Ernest Hogan, who calls himself an unbleached American, received the lion's share of the attentions of the large audiences at Keith's yesterday in the excellent programme, whose clever way of rendering coon songs created a mild furor. Hogan had about the hardest place in the bill to fill, too, and that he did so satisfactorily was the more to his credit.

Boston Post, April 15.—Judged by the volume and amount of applause, Ernest Hogan, the unbleached American as he calls himself, is entitled to the credit of scoring the hit of the show. This was his first appearance at Keith's and his singing of coon ballads was something of a revelation even to the blase occupants of the first rows. At the afternoon performances all of Hogan's songs were encored and he was compelled to sing three in addition to the scheduled number.

Boston Herald, April 15.—Ernest Hogan, the strenuous colored performer who makes a specialty of singing coon songs, was obliged to go far beyond the customary limit allowed vocalists. No visitor to Keith's this week should fail to hear Hogan.

Boston Journal, April 15.—A notable hit was scored by Ernest Hogan who was making his debut at Keith's. Hogan is a pronounced colored man and sings coon ballads as only one of his race can. He was encored after every selection and finally compelled to deliver more goods than his contract calls for and was responsible for more merriment than anything else in the show.

MR. HOGAN STARS next season in MY FRIEND FROM GEORGIA, IN CONJUNCTION with BILLY McLAIN. Nuff Said.

Hennessy, Sam Hayward, Fred Cox, C. G. Sherwill, G. Stevens, E. V. Dorchester, E. Wheeler, William H. Daly, J. F. Cassassa, F. A. Tolver, A. H. Johnstone, William F. Hunter, Thomas C. Burden, Joseph Dahlen, E. F. Bissell, and A. G. Sheehan, in charge car No. 1. Mr. Hennessy was made an honorary member. Ralph Post, of Hyde Park, also became a member.

Talbot and Dutton played 3 return dates at Cook Opera House, Rochester, last week, and met with success in their eccentric travesty, The Two Hot Boys. They play Hyde and Behman's, Brooklyn, next week, with more Western return dates to follow.

The Quaker City Quartette, John Fiest, Harry Bryant, Edward Hennes, and E. S. Carson, were a feature at Chase's, Washington, D. C., and are booked solid for the Summer.

Charles Leonard Fletcher finished a successful five weeks' engagement in the West last week in his new sketch act. At the Stage Door, and returns to the East, opening at the Orpheum, Brooklyn, on May 12.

J. K. Emmett will be seen on May 12 in a new sketch specially written for him by Ray McCardell. Mr. Emmett will tour the Quigmore circuit in August, when he will present The Honeymoon, assisted by Anna Hartford. The bookings have been made by Robert Grau.

Mrs. Caroline P. Shepard, of Worcester, Mass., a soprano of much local renown, has signed for a tour of the Keith circuit.

Margaret Welch, the sweet singer, whose delightful solos charmed every one three or four years ago, has decided to emerge from retirement and will soon reappear in vaudeville.

Jessie Morrison is returning home for a visit after a successful year in England. She is booked for principal in pantomime at Newcastle-on-Tyne for next Christmas, 1902-3, and for the halls.

Weed and Bates have been scoring in Hungary, Germany and England, and after playing eight weeks at the London Empire, the manager cabled to the Berlin Wintergarten, asking if they could possibly postpone the contract of Weed and Bates that they might remain at the Empire longer. The answer was "Impossible." They will open with Colonel Hopkins in Chicago in the early Autumn.

Mlle. Adeline Belmonde, whose only appearance in America here been with the French Opera co. for a week in New York, has decided to make her debut in vaudeville. Mlle. Belmonde is a soprano rated as high as some operatic stars whose salaries run into the thousands. Joseph Fagan, her manager, states that he has already received many offers of dates for Mlle. Belmonde, and her how will probably occur in Chicago.

The Rose Hill English Folly co. closed their season at Newark, N. J., last week.

Lucille Saunders, the distinguished contralto whose appearances in vaudeville have been most pronounced, will continue in that field for the coming season, and has been booked by Robert Grau for the greater part of the time. Miss Saunders will leave shortly for the West, where she is exceedingly popular.

Lattimore and Leigh, presenting their clever cabinet mystries, were a feature with the Pauline Hall co. at the Auditorium, Philadelphia, April 14-19.

George Rose, of Rose and Richards, and Bessie Clayton, of the Bessie and Belles Octette, were married in this city on April 23.

The Sabbath Observation Committee, of this city, made their annual assault upon the Police Commissioner last week, seeking to prevent renewal of licenses to theatres which, they allege, operate in defiance of the Sunday laws. The Proctor houses and the Dewey were represented by counsel at the hearing and, but as no definite complaints were made against them, the Commissioner ordered renewal of their licenses, withholding action in the case of other theatres.

Buffalo Bill's Indians promenaded in Fifth Avenue on Sunday afternoon and stopped at the big buildings. Wednesday night will be Farmers' night at the Wild West in Madison Square Garden, and Colonel Cody promises a surprise for his fellow members of Moose Temple.

Two concerts, afternoon and evening, will be given at Keith's Union Square on May 11 in aid of the Settlement Home for Crippled Children.

King Edward VII attended the performance at the London Alhambra on April 28, his first visit to a music hall since his accession to the throne.

Clyde Seymour, Jr., is now appearing as one of the Three Gardiner Brothers.

The Three Mortons, Sam, Kitty and Clara, have been going tremendously well on the Orpheum circuit.

Charles Belmont Davis has resigned as business manager for Weber and Fields.

Anson and Wagner are this week at the Grand Opera House, Indianapolis, and will use for the first time their own scenery.

The Brinkleys, now at Woburn, Mass., will begin their Western park dates early in July in their popular act, Darktown Society.

Manola Caswell and Arthur Arnold, en route from Paris to Buenos Ayres, send greetings to THE MIRROR from Rio de Janeiro.

On May 3 Marsh and Sartella will close an engagement of six weeks with Rice's Cap of Fortune. They are booked at the Olympic and Chicago Opera House, Chicago; Avenue, Detroit; Wentworth's Boat, Lorenzo, Put-in-Bay, and Cedar Point, Sandusky, O., for the Summer.

Little Elsie Janis

POCKET EDITION OF CISSY LOFTUS.

She is one of the very best in her line of work.—*New Orleans Item.*

The child's impersonations are truly remarkable.—*Daily States, New Orleans.*

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HIGH CLASS VAUDEVILLE.

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SALLIE RANDALL SINGING COMEDIENNE.

At Liberty—Entertainments, Clubs, Etc. Open Proctor's April 7. Address Baldwin Heights, N. J.

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20 Minutes in One.

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ter, Pa.; Pastor's, New York; Toledo, Fostoria, and Cleveland, O. Next season Mr. Marsh and his brother Charles will put out a sensational comedy-drama with fourteen people, all special paper and scenery. The following are engaged: Frank O. Bessee, stage-director; Burt Jacobi, business representative; Harry Durand, musical director; Will J. Carse, electrician; Andy Hicks, and Rose Sartella. They are booked solid from Nov. 2 until April 11.

Bruno and Nina close with Gus Cohan's co. on April 30, and will play parks this Summer.

Hal Godfrey closed his regular season at the Duquesne, Pittsburg, and has gone to his home at Hiawatha, Ill., to spend a few weeks preparatory to filling his Summer engagements.

Thomas A. Collins, singing comedian, has been engaged to arrange an entertainment for the Girl Bachelors' Club for May 17.

Frank Eldridge will sail for Europe June 3, to play the Tivoli and Oxford Halls, London.

Adelaide Herrmann will sail for Europe in June, to appear at the Alhambra, London.

The White Rats will remove from their present quarters to new offices at 1493 Broadway on May 1.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates until to advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abdallah's Arabs—Casto, Fall River, April 28-2.
Adgie's Lions—Wonderland, Detroit, April 28-3.
Aerial and Acker—Auditorium, Baltimore, April 28-2.
Agles Trio—Chase's, Washington, April 28-2.
Albertus and Bertram—Pavarod Orfeum, Budapest, Hungary, April 16-15.
Alvo, Mlle.—Keith's, Phila., April 28-2.
Allen, Phyllis—Chicago O. H., April 28-3.
Almesbury Bell Ringers—Keith's, Boston, April 28-2.
American Trumpeters, Four—Shanly's, New Bedford, April 28-2.
Anderson, Al. and Mamie—Gilmore, Springfield, April 28-2.

WILL PAUL

HALLIDAY and QUINN

IN

THE FUNNY MR. DOOLEY

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WM. T. GROVER, Proprietor and Manager.

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EDWARD GRAY

"MIMICAL COMEDIAN."

Wood prefer to work in a *Wood-set* so that I can take my *boughs* from the trees and *leaf* the *roosters* in the audience *barking* at my man-o-log.

16 minutes in one under one branch, and I carry no trunk.

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Vocal Classics.	Instrumental.	Popular Songs.
"The Everlasting Light."	"The First Violin" Waltzes.	"The Moth and the Flame."
"Darkness."	"Phyllis" Waltzes.	"My Little Georgia Rose."
"The Four Seasons of Love."	"Belle of Granada" Waltzes.	"My Heart's To-night in Tune."

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Claude Thardo

SIDE WHEELER

PARK THEATRE, BROOKLYN.

Claude Thardo, who is always a favorite at the Park, sang with his usual success.—*Brooklyn Standard-Union.*

Claude Thardo made a big hit with his new coon songs. "I Just Can't Help from Lovin' Dat Man."—*Brooklyn Citizen.*

Miss May Spencer in illustrated songs and Claude Thardo in repertoire, during intermissions, were heartily received and were forced to respond to numerous curtain calls.—*Brooklyn Times.*

Claude Thardo was also heard in the latest coon songs and he made his usual hit.—*Brooklyn Eagle.*

40 Weeks as a Black Singer.

Armstrong and Wilbur—Keith's, Boston, April 28-3.
Arnim and Wagner—G. O. H., Indianapolis, April 28-3.
Ascott Girls—Park, Youngstown, April 28-3.
Ascott and Bates—Columbia, Cincinnati, April 28-3.
Ashton, Margaret—Haymarket, Chicago, April 28-3.
Atchison-Ely, Edgar—Orpheum, New Orleans, April 27-24.
Auers, The—Columbia, Cincinnati, April 28-3.
Ayr, Edna—Bastable, Syracuse, April 28-3.
Avery and Hart—Olympic, Chicago, April 28-3.
Baker and Cone—Keith's, Phila., April 28-3.
Baker and Lynn—Auditorium, Baltimore, April 28-3.
Barnes, Sisson—Haymarket, Chicago, April 28-3.
Barry, Mr. and Mrs. Jimmie—Wonderland, Detroit, April 28-3.
Barteimos, The—Sheedy's New Bedford, April 28-3.
Barrows-Lancaster—Orpheum, Kansas City, April 27-3.
Basban Trio—Chicago O. H., April 28-3.
Bauer and Boise Octette—Orpheum, Brooklyn, April 28-3.
Bedini and Arthur—Keith's, N. Y., April 28-3.
Bellman and Moore—Chicago O. H., April 28-3.
Bennett and Richfield—Duquesne, Pittsburg, April 28-3, Avenue, Detroit, 5-10.
Berol and Sanz—Shea's, Buffalo, April 28-3, Orpheum, Utica, 5-10.
Bimah and Miller—Sheedy's, New Bedford, April 28-3.
Blackbirds, Six—G. O. H., Indianapolis, April 27-3.
Blom, Lew—Orpheum, Kansas City, April 27-3.
Blossoms, Three—Shea's, Buffalo, April 28-3.
Boardman, Bertha—Woolworth Roof-Garden, Lancaster, Pa., April 28-3.
Bedwells, The—Boston M. H., April 28-3.
Bohannan and Corey—Proctor's, Newark, April 28-3.
Boniface and Waltzinger—Empire, Cleveland, April 28-3.
Bostock, Louise, and Co.—Chicago O. H., April 28-3.
Bradford and Crumbley—Olympic, Chicago, 12-17.
Brennan and Norman—Bastable, Syracuse, April 28-3.
Brown and Williams—Keith's, Boston, April 28-3.
Browning Brothers—Shea's, Toronto, April 28-3.
Browning, Mr. and Mrs.—Bastable, Syracuse, April 28-3.
Bulls and Raymond—H. and S., N. Y., April 28-3.
Burchill—Orpheum, Brooklyn, April 28-3.
Burke Bros.—Boston M. H., April 28-3.
Burke, Walter and Tuller—Chicago O. H., April 28-3.
Burkhardt, Lillian, and Co.—H. and B., Brooklyn, April 28-3, H. and S., N. Y., 5-10.
Burton and Brooks—Orpheum, New Orleans, April 28-3.
Campbell and Phelps—Columbia, St. Louis, April 28-3.
Canfield and Carleton—Avenue, Detroit, April 28-3.
Cantor, Leslie and Cressy—Park, Worcester, April 28-3.
Carlisle's Dogs and Ponies—Keith's, Boston, April 28-3.
Carlos Bros.—G. O. H., Indianapolis, April 28-3.
Case, Charley—Orpheum, Brooklyn, April 28-3, Chase's, Washn., 5-10.
Caswell and Arnold—Casino, Buenos Ayres, S. A., April 7-3.
Clarke, Wilfred—Olympic, Chicago, April 28-3.
Claudius and Corbin—Proctor's, Newark, April 28-3.
CLIFFORD, BILLY SINGLE—Wonderland, Detroit, April 28-3, Chicago O. H., 5-10.
Clivette—Boston M. H., April 28-3.
Coleman, Al—Columbia, St. Louis, 13-17.
Colletta Midgets—Hyde, Richmond, April 28-3.
Conley and Klein—Woolworth Roof-Garden, Lancaster, Pa., April 28-3.
Connolly Sisters—Boston M. H., April 28-3.
Cook and Quinn—Pastor's, N. Y., April 28-3.
Courtney, Rands—Palace, London, Feb. 3-Aug. 1.
Cressy and Dayne—Keith's, N. Y., April 28-3, Keith's, Phila., 5-10.
Cottyn, Four—Shea's, Buffalo, April 28-3.
Cuero, Louise—Olympic, Chicago, April 28-3.
Dailey, Peter, and Co.—Shea's, Buffalo, April 28-3.
Dale, Musical—Woolworth Roof-Garden, Lancaster, Pa., April 28-3.
Dale, Violet—Royal, Edinburgh, Scotland, Dec. 1—indefinite.
Daly, Margaret—Keith's, N. Y., April 28-3.
Daly and Devere—Boston M. H., April 28-3.
Dandy, Jess—Keith's, Boston, April 28-3, Proctor's 125th St., N. Y., 5-10.
D'Arville, Camille—Duquesne, Pittsburgh, April 28-3, Cook's, Rochester, 5-10.
Davenport Bros.—Empire, Cleveland, April 28-3.
DAVIS AND MACAULEY—Keith's, Boston, April 28-3, Keith's, Phila., 5-10.
Deagons, The—Chicago O. H., April 28-3.
De Lanian, The—Pastor's, N. Y., April 28-3.
De Mora and Granetta—Columbia, St. Louis, April 28-3.
De Rue and Granville—Olympic, Chicago, April 28-3.
Dervalo and Breen—Tivoli, Sydney, Australia, Jan. 1-July 1.
De Veau, May—Orpheum, Omaha, April 27-3.
D'Este, Harry—Young's Pier, Atlantic City, 21—indefinite.
Dixon, Bowers and Dixon—Park, Worcester, April 28-3.
Dockery, Will—Gilmore, Springfield, April 28-3.
Dooley and Fowley—Orpheum, Kansas City, April 27-3.
Dooley and Kent—Proctor's, Newark, April 28-3.
Dorothy Sisters—H. and S., N. Y., April 28-3.
Douglas and Ford—Orpheum, Kansas City, April 28-3.
Downey and Venetta—Chicago O. H., April 28-3.
Duncan, Three—Empire, Cleveland, April 28-3, Shea's, Buffalo, 5-10.
Duncan, A. O.—Proctor's 5th Ave., N. Y., April 28-3.
Dunn, Jimmy—Columbia, St. Louis, April 28-3.
EDOUIN AND EDWARDS—Olympic, Chicago, April 28-3, Haymarket, Chicago, 5-10.
Elden and Norine—Woolworth Roof-Garden, Lancaster, Pa., April 28-3.
Eldridge, Press—Proctor's 125th St., N. Y., April 28-3, Proctor's, Newark, 5-10.
Elliott, Eunice—Avenue, Detroit, April 28-3.
Ennis, May—Gilmore, Springfield, April 28-3.
Estella and Heath—Pastor's, N. Y., April 28-3.
Exposition Four—Avenue, Detroit, April 28-3.
Fabi, Eleanor—G. O. H., Indianapolis, April 28-3.
Fallon and Benson—Park, Worcester, 5-10.
Favor and Sinclair—Pastor's, N. Y., April 28-3, Chicago O. H., 5-10.
Fay Brothers—Orpheum, Omaha, April 27-3.
Feltz and Barry—Woolworth Roof-Garden, Lancaster, April 28-3.
Fields, Harry, and Sadie—Keith's, Phila., April 28-3.
Fields, W. C.—Chase's, Washn., April 28-3.
Fisher and Clark—Haymarket, Chicago, April 28-3.
FLETCHER, CHAS. LEONARD—Orpheum, Brooklyn, 12-26.
Fontelle and Bennett—Pastor's, N. Y., April 28-3.
Fowler, Bertie—Cook's, Rochester, April 28-3.
Fox, Maude—H. and S., Brooklyn, April 28-3.
Fox and Clark—Keith's, N. Y., April 28-3, Chase's, Washn., 5-10.
Franklin, Irene—Empire, Cleveland, April 28-3.
Fraser Troupe—Proctor's 5th Ave., N. Y., April 28-3.
Frey and Fields—Columbia, St. Louis, April 28-3.
Friend and Rose—Cook's, Rochester, April 28-3.
Fulgora—Apollo, Louisville, April 28-3.
Gallando—Tivoli, Sydney, Aus., Feb. 1-June 1.
Gardner and Maddern—Woolworth's Roof-Garden, Lancaster, Pa., April 28-3.
Garnella Bros.—Haymarket, Chicago, April 28-3.
Gavin and Platt—Cook's, Rochester, April 28-3.
Genaro and Bailey—Chase's, Washn., 5-10.
Gillen Trio—Chicago O. H., April 28-3.
Gillett's Musical Dogs—Empire, London, April 1-May 31.
Girl of Quality—Haymarket, Chicago, April 28-3.
Girl With the Auburn Hair, The—Keith's, Phila., April 28-3.
Gladstone, Lottie—Orpheum, Kan. City, April 28-3.
Glenroy, Jas. Richmond—Orpheum, Utica, April 28-3.
Goldie—Family, Portland, April 28-3.
Goldsmith's Cats and Dogs—Keith's, Phila., April 28-3.
Great, Sydney—G. O. H., Indianapolis, April 28-3, Columbia, Cincinnati, 5-10.
Grayson and Chester—Duquesne, Pittsburg, April 28-3, Empire, Cleveland, 5-10.
Gray, Ed—Keith's, Boston, April 28-3.
Granville Sisters—Park, Worcester, April 28-3.
Haines and Vidocq—Proctor's 125d St., N. Y., April 28-3.
Hall, Artie—Columbia, Cincinnati, April 28-3.
Hall, Pauline—Auditorium, Baltimore, April 28-3.
Hallen and Fuller—Haymarket, Chicago, April 28-3.
Hale and Frances—Keith's, Boston, April 28-3.
Halloway, Edward—Olympic, Chicago, April 28-3.
Harding and Ah Sid—Keith's, Phila., April 28-3.
Harvey, Belle—Avenue, Detroit, April 28-3.
Haskell, Leney—Orpheum, Kan. City, April 27-3.
Hawkins, Lew—Columbia, Cincinnati, April 28-3.
Hayes and Wynne—Sheedy's, New Bedford, April 28-3.
Heath and Prescott—Orpheum, Omaha, April 27-3.
Hellman, Mose—Keith's, Phila., April 28-3.
Herbert and William—Family, Portland, April 28-3.
Hermann, Adelaide—Orpheum, Brooklyn, April 28-3.
Hill and Silviany—Proctor's 23d St., N. Y., April 28-3.
Hill and Whitaker—Olympic, Chicago, April 28-3.
Hill, Hamilton—Empire, Leicester, Eng., 19-24, Empire, Liverpool, 26-31, Argyle, Birkenhead, June 2-14.
Hines and Remington—Shea's, Buffalo, April 28-3, Howard, Boston, 5-10.
Hoey Comedy Quartet—Lion Palace, N. Y., April 28-3.
Hodge—Keith's, Boston, April 28-3.
Hogan, Ernest—Shea's, Buffalo, April 28-3.
Holloway, E. R.—Olympic, Chicago, April 28-3.
Howard, Billy—Boston M. H., April 28-3.
Howarth, Dancing—Park, Worcester, April 28-3.
Howe, Wall and Walters—Keith's, Phila., April 28-3.
Huntman, Four—Avenue, Detroit, April 28-3.
Huntington, Wright, and Co.—Columbia, St. Louis, April 28-3.
Ingalls, Jacques—Orpheum, Brooklyn, April 28-3.
Jefferson Sisters—Haymarket, Chicago, April 28-3.
Johnson, Carroll—Proctor's 23d St., N. Y., April 28-3.
Jordan and Crouch—Cook's, Rochester, April 28-3.
Jordan and Welch—H. and B., Brooklyn, April 28-3.
Jose, S. J.—Cook's, Rochester, April 28-3.
Kara—H. and B., Brooklyn, April 28-3.
Karrell—Pastor's, N. Y., April 28-3.
Kaufman Troupe—Proctor's, Newark, April 28-3.
Keatons, Three—Chicago O. H., April 28-3.
Keene, Mattie, and Co.—Wonderland, Detroit, April 28-3.
Kelcy, Mr. and Mrs. Alfred—Orpheum, New Orleans, April 28-3, Orpheum, San Francisco, 12-25.
Kelly and Kent—Orpheum, Omaha, April 27-3.
Kendall, Sara—Duquesne, Pittsburg, April 28-3.
Kennedy and Rooney—Keith's, N. Y., April 28-3.
Keno, Welch and Melrose—Wonderland, Detroit, April 28-3.
King, Maxie—Casino, Buenos Ayres, Argentine, Jan. 14—indefinite.
Kleists, Musical—G. O. H., Indianapolis, April 28-3.
Knight, Elizabeth—Proctor's, Newark, April 28-3.
Lamar and Gabriel—H. and S., N. Y., April 28-3.
Lamarr, Harry—Auditorium, Baltimore, April 28-3.
Lamson, Lillian—Orpheum, Omaha, April 27-3.
Laskys, The—Boston M. H., April 28-3.
Latimore and Leigh—Auditorium, Baltimore, April 28-3.
Latina, Mlle.—Family, Portland, April 28-3.
La Tour, Irene—Folies-Bergere, Paris, 1-31.
La Valle Trio—Wonderland, Detroit, April 28-3.
Lawson and Namon—Pastor's, N. Y., April 28-3.
Leech, Al.—Orpheum, Brooklyn, April 28-3.
Lee-Cunningham, Georgia—Columbia, St. Louis, April 28-3.
Leilliotts, Three—H. and B., Brooklyn, April 28-3.
Lennon, Burt—Haymarket, Chicago, April 28-3.
Leon—Folies-Marigny, Paris, France, 1-June 30.
Leon, Girard—Auditorium, Baltimore, April 28-3.
Leonard, John F.—Casino, Buenos Ayres, Argentine, Jan. 11—indefinite.
Leonard, Eddie—Pastor's, N. Y., April 28-3.
Le Roy and Woodford—Bastable, Syracuse, April 28-3.
Leslie, Alice—Park, Youngstown, April 28-3.
Leslie's Dogs—Park, Youngstown, April 28-3.
Lester and Cressy—Park, Worcester, April 28-3.
Lewis and Ryan—Wonderland, Detroit, April 28-3.
Litchfield, Mr. and Mrs. Neil—Woolworth Roof-Garden, Lancaster, Pa., April 28-3, Pastor's, N. Y., 5-10.
Livingston Family—H. and B., Brooklyn, April 28-3, H. and S., N. Y., 5-10.
Loris and Altina—Empire, Cleveland, April 28-3.
Lots Bros.—Park, Worcester, April 28-3.
Lynch and Jewell—Bastable, Syracuse, April 28-3.
McIntyre and Heath—Chase's, Washn., April 28-3.
McIntyre and Sears—Haymarket, Chicago, April 28-3.
McKeever, Lizzie—Haymarket, Chicago, April 28-3.
Macnaghter and Engleton—Chase's, Washn., April 28-3.
Major Sisters—Gilmore, Springfield, April 28-3.
Mallory Bros. and Brooks—Orpheum, Kan. City, April 28-3.
Manning and Du Crow—Weast's, Peoria, April 28-3, Columbia, St. Louis, 5-10.
Martinette and Sutherland—Cook's, Rochester, April 28-3.
Martinetti Troupe—Keith's, N. Y., April 28-3.
Marzella's Birds—Shea's, Toronto, April 28-3.
Maxwell, Joe, and Co.—H. and S., N. Y., April 28-3.
Maxwell and Dudley—Keith's, Boston, April 28-3.
Meers, Three—Keith's, Boston, April 28-3.
Melville and Stetson—H. and S., N. Y., April 28-3.
Memphis Trio—Haymarket, Chicago, April 28-3.
Meredith Sisters—Family, Portland, April 28-3.
Merrills, Three—Orpheum, Brooklyn, April 28-3.
Merritt, Hal—Keith's, N. Y., April 28-3.
Miley, Katheryn—Dockstader's, Wilmington, April 28-3.
Mitchell, Kitty—Boston M. H., April 28-3.
Mitchella, The—Sheedy's, New Bedford, April 28-3.
Mize San Co.—Chase's, Washn., 5-10.
Monroe, Mack and Lawrence—Family, Portland, April 28-3.
Montrell—Chase's, Washn., 5-10.
Mora, Helene—Proctor's 23d St., N. Y., April 28-3.
Morris, Leon—Columbia, Cincinnati, April 28-3.
Morris and Blain—Bastable, Syracuse, April 28-3.
Morrissey and Rich—Columbia, St. Louis, April 28-3.
Morton, Jas. J.—Proctor's 58th St., N. Y., April 28-3.
Morton and Van Allen—Auditorium, Baltimore, April 28-3.
Mortons, Three—Orpheum, Los Angeles, April 28-10.
Murphy and Mack—Australia, Nov. 8—indefinite.
Murphy and Nichols—Empire, Cleveland, April 28-3.
Murphy and Slater—Wonderland, Detroit, April 28-3.
Murphy and Willard—Boston M. H., April 28-3.
Murray, Elizabeth—Chase's, Washn., April 28-3.
Nayoan, Rose—G. O. H., Indianapolis, April 28-3.
Nibbe and Bordeaux—Olympic, Chicago, April 28-3.
Nice Twins—Park, Worcester, April 28-3.
Nichols Sisters—Empire, Cleveland, April 28-3.
Nobles, Milton and Dolly—Orpheum, San Francisco, April 21-10, Orpheum, Los Angeles, 13-24.
NOSSERS, FIVE—Orpheum, San Francisco, April 28-5, Orpheum, Los Angeles, 12-19.
Nowlin, Dave—Reading, Pa., April 29-30, Scranton, 1-3.
Nugent and Fertig—Haymarket, Chicago, April 28-3.
Outlaw Trio—Columbia, St. Louis, April 28-3.
ONRI, ADELE FURVIS—Gilmore, Springfield, April 28-3, Proctor's, Newark, 5-10.
O'Rourke and Burnette—Wonderland, Detroit, April 28-3.
Otts, Four—Cook's, Rochester, April 28-3.
Osav and Delmo—Sheedy's, New Bedford, April 28-3.
Palmer and Hawley—Park, Youngstown, April 28-3.
Patrice—Orpheum, Brooklyn, April 28-3.
Phasey Troupe—Park, Youngstown, April 28-3.
Phroso—Olympic, Chicago, April 28-3.
Pierce and Egbert—Family, Portland, April 28-3.
Pierce and Maisse—Sheedy's, New Bedford, April 28-3.
Post and Clinton—Olympic, Chicago, April 28-3.
Prevost and Prevost—Columbia, St. Louis, April 27-3.
Primrose and McIntyre—Orpheum, Omaha, April 27-3.
Rachett and Hazard—Columbia, St. Louis, April 28-3.
Ramsey Sisters—Chicago O. H., April 28-3.
Randall, Sallie—Proctor's 23d St., N. Y., 19-24.
Rankin, Phyllis—Columbia, Cincinnati, April 28-3.
Rauschle—Boston M. H., April 28-3.
Raymond and Caverly—Hopkins', Louisville, April 28-3.
Raymond and Kurkamp—H. and S., N. Y., April 28-3.
REDDING, FRANCESCA—Auditorium, Baltimore, April 28-3.
Redmond, Rita—Pastor's, N. Y., April 28-3.
Reed and Shaw—Keith's, Buffalo, April 28-3.
Reichen's Dogs—Shea's, Buffalo, April 28-3.
Rego and Richards—Proctor's 5th Ave., N. Y., April 28-3.
Renetta and Le Blair—Columbia, St. Louis, April 28-3.
Rhodis' Marionettes—Young's Pier, Atlantic City, April 21—indefinite.
Rialto, Mlle.—Empire, Cleveland, April 28-3.
Rice and Adams—Pastor's, N. Y., April 28-3.
Rice, Fanny—Orpheum, Omaha, April 28-3.
Rice Bros.—Proctor's, Newark, April 28-3.
Rio Bros.—Shea's, Toronto, April 28-3.
Ritchie, W. E.—London Hippodrome, March 24-17.
Ritter's Dogs—Gilmore, Springfield, April 28-3.
Reattino, Adelina—Duquesne, Pittsburg, April 28-3.
Roberts, Haynes and Roberts—Shea's, Toronto, April 28-3.
Robinson and Grant—Family, Wonderland, April 28-3.
Robinson, Ethel—Sheedy's, New Bedford, April 28-3.
Rosebuds, Three—Orpheum, Brooklyn, April 28-3.
Rudinoff—Hopkins', Louisville, April 28-3.
Russell Bros. and Co.—Haymarket, Chicago, April 28-3.
Russell and Tillyne—Keith's, Phila., April 28-3.
Serenaders, The—Chase's, Washn., April 28-3.
Shaw, Alice J.—Wonderland, Detroit, April 28-3.
Sidonia—Chicago O. H., April 28-3.
Simon, Gardner and Co.—Olympic, Chicago, April 28-3, Columbia, St. Louis, 5-10.
Sisson and Stewart—Olympic, Chicago, April 28-3.
Smith and Campbell—Foll's, New Haven, April 28-3.
Smith and Fuller—Temple, Louisville, April 28-3.
St. Onge Bros.—Bijou, Melbourne, Aus., Feb. 16—indefinite.
Stanton, Hugh, and Co.—Keith's, N. Y., April 28-3.
Stephens, Hal, and Co.—H. and S., N. Y., April 28-3.
Stewart, Belle—Chicago O. H., April 28-3.
Strongfort, Lionel—Deutsches, Munich, Ger., April 6-3.
Sugimoto Japs—Boston M. H., April 28-3.
Swan and Bombard—Olympic, Chicago, April 28-3.
Sweetnam, Willis P.—Keith's, N. Y., April 28-3.
Taylor-Richards Co.—H. and S., N. Y., April 28-3.
Ten-Ichi Japs—Cook's, Rochester, April 28-3.
Tenley and Simonds—Avenue, Detroit, April 28-3.
Terry and Lambert—Empire, Belfast, Ireland, 28-June 7.
Thompson and Wolfe—Olympic, Chicago, April 28-3, Columbia, St. Louis, 5-10.
Thorne, Mr. and Mrs. Harry—H. and B., Brooklyn, April 28-3, Dockstader's, Wilmington, 5-10.
Thorne and Carleton—Chicago O. H., April 28-3.
Thurston, Howard—Masonic Temple, Chicago, 11-16.
Toubey and Lacy—Pastor's, N. Y., April 28-3.
Trask and Gladden—H. and B., Brooklyn, April 28-3.
Trolley Car Trio—Park, Youngstown, April 28-3.
Troubadour Four—Wonderland, Detroit, April 28-3, Cook's, Rochester, 5-10.
Trovollo—Orpheum, Brooklyn, April 28-3.
Turner's Pickaninnies—Madrid, Spain, 1-25, Milan, Italy, June 1-30.
Union Gatling Guards—Chase's, Washn., April 28-3.
Valeeca, Mlle.—Shea's, Toronto, April 28-3.
Vance, Clarice—Proctor's 23d St., N. Y., April 28-3.
Vernon—Keith's, Boston, April 28-3.
Villiona Sisters—Park, Worcester, April 28-3.
Walsh, May—Duquesne, Pittsburg, April 28-3.
Walz and Ardell—Chicago O. H., April 28-3.
Ward and Curran—Pastor's, N. Y., April 28-3.
Ward, Chas. B.—H. and B., Brooklyn, April 28-3.
Waterous, Mr. and Mrs.—Columbia, Cincinnati, April 28-3.
Wayne, Charlie—Bastable, Syracuse, April 28-3.
Webber, John F.—Orpheum, Omaha, 4-10.
Welch, Chas. E.—Bastable, Syracuse, April 28-3.
Welch, Joe—Chase's, Washn., April 28-3.
Welch, John J.—Haymarket, Chicago, April 28-3.
Welcher, Lynn—Keith's, Phila., April 28-3.
Wells, Lew—Haymarket, Chicago, April 28-3.
Wesson and Walters—Boston M. H., April 28-3.
Western, Lillian—Keith's, N. Y., April 28-3.
Weston and Allen—Boston M. H., April 28-3.
Weston and Raymond—Keith's, Boston, April 28-3.
WHISTLING TOM BROWNE—Columbia, St. Louis, April 28-3, Haymarket, Chicago, 5-10.
White and Stuart—Duquesne, Pittsburg, April 28-3.
Whiting Sisters—Academy, Phila., April 28-30, Academy, Brooklyn, 1-3.
WILDER, MARSHALL P.—London, Eng., May 20—indefinite.
Williams and Tucker—Haymarket, Chicago, April 28-3.
Williams, Bernard—Sheedy's, New Bedford, April 28-3.
Willis and Hasson—Columbia, Cincinnati, April 28-3.
Wills, Nat M.—Proctor's, Newark, April 28-3.
Winchesman Bears—Empire, Cleveland, 5-10.
Winter, Banks and Winona—Orpheum, Los Angeles, April 28-9.
Woods, Milton and Maud—Avenue, Detroit, April 28-3.
World and Hastings—Temple, Louisville, April 28-3.
Yamamoto Japs—Orpheum, Brooklyn, April 28-3.
Yeager and Yeager—Park, Worcester, April 28-3.
Yorke and Adams—Keith's, Phila., April 28-3.
Zeda-Elden Trio—Auditorium, Baltimore, April 28-3.
Zeno, Carl and Zeno—Wonderland, Detroit, April 28-3.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

If ever there was a really charming play seen here, a play that is a heart-winner and a crowd-drawer, The Professor's Love Story, at the Columbia, April 13-19, given by E. S. Willard and his admirable co., was the play. The large audience that witnessed the play realized this. The second week of Mr. Willard's three-weeks' engagement proved noticeably more successful than the first, and the probabilities are that when he completes his run at the Columbia he will have advanced himself closer to the hearts of local theatregoers than ever before.

At the Grand, Melbourne MacDowell and Florence Stone, in Fedora, 13-20 pleased full houses.

The Fortune Teller, at the Tivoli, continues to run a close race with its predecessor, The Serenade, in popularity. There is no fortune teller in this burg who can tell anything about the length of run it will have.

At the California 13-20 Williams and Walker in The Sons of Ham more than duplicated the success of their first week. The performance is unquestionably the best of its kind that ever came to the Coast.

At Fischer's Fiddle-Dee-Dee, 13-20, turned about 500 people away at every performance. The show has caught the town and its vicinity most gratifyingly. Everything connected with it is bright and genuinely funful. It is in its fourth week now, and the end is telescopically afar.

At the Alcazar the stock co. presented Why Smith Left Home 13-20, to good patronage.

The Dangers of a Great City held the boards at the Central 14-20.

Ruth Comfort Mitchell, of San Francisco, who has recently contributed stories to several leading Eastern and Western periodicals, has completed two short plays that will be presented here April 28, by Jennie Long, one of our cleverest amateurs, before the California Woman's Press Association.

Beginning Oct. 13, Merle Wainwright, who, on April 19, excellently supported by Edward Elsner and Walter Y. Pennington, closed a two weeks' run at the Orpheum, appearing in The Lady and the Clock and Josephine and Napoleon, capturing Orpheumfuls delightfully at every performance, will play at the Grand Opera House an engagement of from eight to ten weeks. Miss Wainwright will be seen in many of her previous successes, and maybe one or two new plays. Her repertoire will include Twelfth Night, The School for Scandal, The Second Mrs. Tanquery, As You Like It, The Unequal Match, and In Queen Elizabeth's Time. Miss Wainwright enjoys great popularity in San Francisco.

N. C. Goodwin and Maxine Elliott will open a two weeks' engagement at the Columbia 28. The first week When We Were Twenty-one will be given, and the second, An American Citizen.

Sophocles' Antigone, that was excellently and interestingly presented at Stanford University 17 and 19, will be staged 22, 23 and 24 at Los Angeles, Santa Barbara, Pasadena and San Diego. The co. will number sixty-five members, travel in a special car and carry its own scenery and orchestra.

The California Choral Association has been incorporated here by George H. Hooke, W. R. Knelss, W. A. Knowles, L. A. Larsen, James E. Gordon, Alfred P. Black, W. C. Stadtfeld, Herbert B. Maggs, and William A. Dundas. The association has been organized for the purpose of training voices for the rendering of music in its highest forms.

Fanny Bloomfield-Zeisler, the pianist, returned here 14 for her second professional visit. She gave four very enjoyable recitals 15-17 and 19 at Metropolitan Hall, drawing large audiences at each recital.

Mrs. B. P. Cheney (Julia Arthur) and her husband were here 15, en route home from Southern California, where they have been spending several weeks in rest and pleasure.

A good entertainment was given by Sligo booth, of the Irish Fair, at Mangles' Hall 16 to a large audience. The programme included Irish dancing, songs and cake walking, and a sketch, The Remains of Three Bachelors, by members of Barrowean Council No. 129, Y. M. I.

At Native Sons' Hall 14 Jessie Warren, violin soloist; Mr. Dervin, ventriloquist; Mr. Bramhall, banjo soloist, and Frank Skully, baritone, with fancy dancing by Gertrude Devine and Oakley Melville, made up the programme given by Redwood Circle No. 72, Women of Woodcraft, to a good hallful.

The theatres will undoubtedly do a good business here Aug. 10-20, when the Knights of Pythias will hold a national gathering. Members of the Arrangement Committee estimate the number of visitors that may be expected at one hundred thousand. The K. P.'s of California have subscribed $20,000 toward the entertainment fund, and it should seem the theatres will come in for a share of this.

At Stanford University 19 the glee and mandolin clubs of Stanford and the University of California united in a combined concert, and entertained a big hallful. Specialties were given, in connection with the glee and mandolin parts of the entertainment, by each institution's cleverest men. From Berkeley were Ike Karmel, monologist; A. W. Black, banjoist; Roy Smith, tenor, and the University of California Quartette in popular selections. The Stanford numbers included monologues by Waldemar Young and L. D. Byrne, a solo by C. L. Firebaugh and "stunts" by Cleveland Baker and H. E. Bush.

Things for the opening of the new Chutes in Fulton Street, opposite the Golden Park Museum, are well under way, and the place, it is believed, will be ready to open in May. The old Chutes seated only three thousand people; the new will have four thousand five hundred opera chairs. The stage will be forty-six feet deep, of standard height and width, and is designed for the most elaborate productions.

At Native Sons' Hall 13 The Students of Padua, a brilliant little Italian colony, was creditably presented by forty-three Italian children, aged four to ten years, under the direction of Theresa Ghibaudi, for the benefit of the Italian Relief Committee. The performance realized a neat sum.

Word is received here that Maude Fealy, who has been playing the leading female role with William Gillette in Sherlock Holmes, in London, is en route to San Francisco to appear at one of our playhouses for a season.

The sophomore class of the State University gave a very fine circus at Berkeley 12 for the benefit of the track fund. The circus was a great success, netting over $600. Besides the college clowns, spellers and side-show artists the Olympic and Reliance clubs sent over their best talent to take part in the show. The Ritter Brothers, of the Olympic Club, did some fancy tumbling. Professor Olson walked the slack-wire. Louis Tronchet and E. R. Ortion, of the Olympic Club, gave some fine foil exhibitions. The hit of the show was the Giant Ballet. Everybody in this vicinity, who could, went to the circus.

W. H. ("Doc") Leahy, the Tivoli impresario, who left here Feb. 8 for Italy, to engage singers for the Tivoli's grand opera season, returned March 16, superlatively spaghettified and full of propitious good things operatic as the result of his trip. He engaged twelve singers. They will be here in July. The tenor roboato is Venerandi, considered by some the greatest Othello in Italy. Gennaro is the lyric tenor, Ines de Frate, who has sung for three years at La Scala, and who has a repertoire covering everything from Lenora, in Il Trovatore, to Isolde, in Tristan, is the dramatic soprano. Adelina Trombea, a Venetian singer, who is only twenty-four years of age, but who has already achieved remarkable successes in the Mozart operas Don Pasquale and Il Nozzi di Figaro, is the lyric soprano. Of the other singers engaged are the basso Dado, who made so great an impression in Linda di Chamounix at La Scala; Agostini, Collamarini, De Padova, D'Albreo Munes, and Madame Fabbri. The operas to be produced during the season will be Andrea Chenier, La Tosca, Falstaff, Manon, The Marriage of Figaro, and Don Pasquale.

At Sherman-Clay's Hall April 10 a concert, under the auspices of St. Barnabas' Guild, was given to raise funds for the endowment of a nurse's bed in St. Luke's Hospital. The programme was excellent all through. Those participating were among the first artists of San Francisco, consisting of Mrs. Paul Friedhofer, soprano; Mrs. M. E. Blanchard, contralto; Mrs. Oscar Manafeldt, pianist; A. Rykert, tenor; Harry Samuels, violinist; Paul Friedhofer, 'cellist, and Dr. Lawrence H. Hoffman, flutist. A neat sum was realized.

Army and Navy Parlor, No. 207, Native Sons of the Golden West, will present The Spy of Gettysburg at Native Sons' Hall May 7.

The Antler Gun Club, composed of members of the Oakland Lodge of Elks, have bought shooting grounds at Alameda Point for practice shoots for themselves and members of the order.

Apropos of the play, When Hearts Were Young, written by Mrs. Lotta Day Coleman in collaboration with Charles Francis Bryant, the stage director of the Alcazar, that will soon be given its first presentation at the Alcazar, it is learned Mrs. Coleman's inspiration in writing this play was gained at the quaint little town of Pittsfield, Mass. The play will be centered 'round the folk of Pittsfield.

A new arrival in books here is "Little Italy," by Horace B. Fry. The book is having a good sale at all the book shops. An interesting and delightful feature in the little book is a picture of Mrs. Minnie Maddern Fiske showing her in the role of Giulia in Little Italy.

Supervisor Wynn, of the San Francisco Board of Supervisors, introduced an ordinance April 7 providing for the holding of open air concerts and appropriating funds therefor. The ordinance provides that public orchestral concerts, bi-weekly, shall be given eight months of each year, April to November, inclusive, and weekly during four months of each year, from December to March, inclusive. The sum of $22,000 annually to be provided for the purpose.

Columbia Circle, Ladies' Auxiliary of the Ancient Order of Hibernians, gave its third annual entertainment at Union Square Hall 19 before a fine audience. The programme included songs by Mrs. L. Winters and John M. Gleunan; piano selections by Millie B. Hards and Frances Reidy, and Irish jigs and fancy dancing by Frances and Eddie Dougherty and Camilla Valdes.

The entertainment given by the Ladies' Sodality of St. Ignatius Church 9, in aid of their library fund, in which some of the features of the programme were the singing of Lydia and Augie Spadina; the Maypole dance by the children of the Convent of Notre Dame, the College orchestra's playing of operatic selections, a violin duet by Rose Manning and Blanche Coonan, the recitation, "The Show at Wissins' Hall," by Mary Inglis, and Fast Friends, a comedy sketch, by Mrs. McKay and Mary Ingis, was largely attended.

The Musicians' Mutual Protective Union, numbering over 600 members here, have petitioned the Board of Directors of the United States Railroad Companies to grant an owl car service in San Francisco, operating the service between the hours of 1 a.m. and 5 a.m., as a great many of the union play until the early hours in the various places of amusement here, and, under the present condition of affairs, have to walk to their homes.

ORREL JAMES MITCHELL.

ARENA.

OKLAHOMA CITY, OKLA.—Gentry's Dog and Pony Show April 14 to good business. John H. Sparks' Shows 15 to fair business; bad weather.

EL RENO, OKLA.—Gentry Brothers' Dog and Pony Show April 17; tents full; good show.

ENID, OKLA.—Gentry's Animal Circus April 19; good performance; large crowds.

COLUMBIA, PA.—Welsh Brothers' Circus April 21; crowded tent; performance best ever offered by the Welsh Brothers.

SHENANDOAH, PA.—Lowney Brothers' New Olympia Shows opened season here April 21 to big business and made hit. Professor McDade's illuminated balloon ascension and parachute jump is a feature. The acrobatics and Professor Lewis' trained dogs deserve special mention.

OWENSBORO, KY.—Gentry's Dog and Pony show April 21 to large crowds.

HOPKINSVILLE, KY.—Gentry's Dog and Pony Show April 19; good business and performances. Harris Nickel Plate Show 23.

PADUCAH, KY.—Gentry's Dog and Pony Show April 18 turned people away; show first-class.

WICHITA, KAN.—Otto Floto's Animal Show April 15, 16; small attendance owing to bad weather; good performances. Gentry's Dog and Pony Show 24.

PITTSBURG, KAN.—Otto Floto's Shows, with Lockhart's Elephants April 18 to fair business.

KOKOMO, IND.—The Sipe Dog and Pony Show opened season here April 19 to capacity both afternoon and night. Ben Wallace, the Peru showman, has brought suit against the C. R. and M. Railroad Co. for $10,000 on account of damages received through the railroad crossing his land in Miami County. The case is being heard here.

JOPLIN, MO.—Otto Floto's Animal Show April 19 to large crowds.

FORT WORTH, TEX.—Gentry Brothers' Dog and Pony Show to well filled tents April 18, 19; pleasing performance.

SHAWNEE, O. T.—Gentry Brothers' Dog and Pony Show April 15; good performance and business.

CHILLICOTHE, O.—Walter L. Main's Circus April 22 to packed tents; one of the best circuses ever seen here.

NOTES.

While at St. Louis recently, the bill posters of Ringling Brothers' Circus joined Bill Posters' Union No. 9312.

MATTERS OF FACT.

Miss Gennell, soubrette, is in her thirtieth week in the leading soubrette roles with Jere Grady's Stock company. She has won high praise this season for her excellent work.

Mason and Mason played Jersey City last week, and will close the season in May after thirty-nine weeks, covering territory from the Atlantic to the Pacific. Five weeks after the season opened Mason and Mason were on the Pacific Coast, and during the entire route, it is said, they missed but one night, and played to large business with their new play, Adolph and Rudolph.

Sir Sar Alley, a new trick pantomime farce-comedy, in which Zeb and Zarrow will star, supported by Ben T. Dillon, the European Dumm Brothers, the Seiger Sisters, the Nantasket Quartette, and others, will be managed by W. R. Fleck.

Carrie Lee Stoyle continues to win success as Mrs. Callender in The Christian. The San Francisco papers have spoken highly in praise of her performance.

Lenore White, who was chosen by Sir Philip Burne-Jones as his American model, has been very ill with the grip, but is now able to resume her work with Sir Philip, who is completing his first study of her as a Spanish belle.

Frederick

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Olivette leads an excellent bill at Boston Music Hall April 28-3, and the other attractions include Ramsden, Weston and Allen, the Eugmoto Japs, the Rio Brothers, Kitty Mitchell, Murphy and Willard, the Connelly Sisters, Billy Howard, the Lookys, the Bedwells, Daly and Devere, the Burke Brothers, Weston and Walters, and the vitagraph.—At Carlisle's Dog and Pony Circus heads the list at Keith's 28-3, while the other attractions include Hal Davis and Inez Macauley, the Three Mecrs, Jess Dandy, Vernon, Hale and Francis, the Almonsbury Bell Ringers, Ed Gray, Maxwell and Dudley, the Weston-Raimond Trio, Armstrong and Wright, Brown and Willing, and the biograph.—With the Adamless Eden Burlesquers at the Palace 28-3 appear Lovett, Sam and Ida Kelly, Annie Carter, Martin and Quigg, Cooper and Bailey, the Doddington Brothers, and Holden. Morris and Holden.—The American Burlesquers at the Howard Athenæum 28-3 include Crimmins and Gore, Sebbin, Leslie and Curdy, Washburn and Grant, and McCloud and Melville, while the house olio, headed by George C. Davis, presents Bryant and Nadine, Tanner and Gilbert, Thora A. Russell, George Kane, Morrissey and Proctor, and the Howard Comedy Four.—Miner and Van's Bohemian Burlesquers at the Lyceum 28-3 include Bixley and Hughes, Maddox and Wayne, Gracey and Burpett, Riley and Hughes, St. John and Nicolai, and Edna Buckley.—In the bill at Austin and Stone's 28-3 the attractions are: Burke's terriers, the Forsters, Hubbard and Pipulton, Helene Thorley, the Sisters Yorke, Dora and Nora Eliot, the Three Navonts, the Wahlnads, Stuart and Williams, Tom Heffron, Bancroft Sisters, Annie Southard, Ramir, Tom Frawley, Seaman and Mouti, Murray and Colby, Hamlin and Hamlin, and Captain Charles Clayton.—Item: Linnie B. Raymond, whose recent marriage made quite a stir in Boston's Four Hundred, has been singing in Chicago, but the contract was an old one which had to be filled, and she will soon return to Boston and domesticity.

JAY BENTON.

PHILADELPHIA, PA.—Keith's has The Girl With the Auburn Hair as a headliner April 28-3. The long list of attractive specialties shown Yorke and Adams, Cressy and Dayne, Harding and Ah Sid, Mlle. Olive, Baker and Oonn, Harry and Sadie Fields, Russell and Tillyou, Hoffman, Howe, Wall and Walters, Coleman's cats and dogs, and the biograph. Usual topnotch patronage.—Manlin's Grand Opera House 28-3 presents the Lafayette Show with The Lion's Bride, Lafayette, Herbert's dogs, Bert Howard, the Panchonetti Sisters, and Ida Leslie. Business large.—The Trocadero presents 28-3 the Jolly Grass Widows, with Pauio and Dika, Corris Fulton, Matthews and Campbell, and Montague and West. Business large. Dainty Paree 5-10.—The Lyceum has for 28-3 The Innocent Maids, with Maddox and Jess, Bennett and Rich, Mack and Kitty Hart, Joe Morris, Agnes Tale, Rose Curtis, Nellie Sylvester, Tim Callahan, and Joe Bernstein. Patronage large.—The Knickerbocker presents a new organization 28-3 in The Pan-American Girls. The olio includes Fields and Wesley, George Watson, Marguerite Newton, Boyd and Lovely, Will Richey, Reade Taylor, the Carleton Sisters, the Manhattan Trio, and Eddie Leslie. The New Howard Burlesquers 5-10.—The Star closed its season 26. Not being in the associated managers' combination it was uphill work to secure suitable attractions, so the management concluded to close shop. This is an excellent location for any line of amusement, being in the shopping district, and it should not remain idle for any length of time.—The Arch Street Museum shows 28-3 Van Lear and Dubs, Ada Jones, Tom Mack, Wood and Ray, Alex De Haven, Hawley and Leslie, Orvie and Bush, and the cinematograph.

E. FERNBERGER.

DETROIT, MICH.—Manager Lembke provided at the Avenue April 21-26 a remarkable variety bill, led by Morsell's Art Studies. These living pictures aroused an end of interest, and this style of feature is among the best that a vaudeville manager can secure. Many of the guests had to be shown several times. In the Biograph made much fun as offered by Wilfred Shaste and co., whose efforts are truly clever and who apparently take as much pleasure in producing the laughter as the audience in enjoying it. A decidedly laughter as the audience in enjoying it. A decidedly laughter contribution to that enjoyment is La Fleur. He walks to the top of a twenty-foot ladder, from which height he falls backward to the floor, landing on his hands. It seems a perilous undertaking, but was watched by a most interested body of people. A new singler act was offered by the Allisons, who have much cantonese. Much attention was manifested by Fitzsimmons, McCoy and Fitzsimmons, who had the satisfaction of providing the most laughable act on the bill. Smith and Fuller made good in comedietta, and Gilbert Sarony's impersonation of the "giddy girl" was a delicious bit. Jenny Thomas in Negro monologue was irresistible. The vitagraph concluded the bill.—The two bills at the Temple, 21-26 were of good quality and very varied. J. Knox Gavin and Louise Platt appeared in The Gypsy Queen, a decidedly original bit. The finest hat was the contribution of the Four Otto and was considerable for its hands producing qualities. La Petite Adelaide executed some dances, Tom Brown and Miss Warren made a hit with their songs and specialties, Bertie Fowler, with her sterling vocal work, The Dutch presented by George C. Boniface, Jr., and Bertha Waldauer was highly successful. The Woman Who Hesitates is Won is its title, and a more clever, witty thing is seldom seen. Miss Waldauer's singing was a special feature. Excellent tambling and dark wire work by Gale and De Lesso closed the first bill. The second bill included seven numbers of about equal merit. Howard Thurston proved entertaining with card manipulations, Jess Mercedes pleased in songs, Jenkins and Church were dancers of the whirlwind order and scored in a lively way. The trained hogs of Paul Batty did some clever tricks. Hill and Whittaker's contribution furnished good music, particularly in dainty coon songs. The Nichols Sisters were seen in a good black-face act. Clayton White and Marie Stuart played Dickey successfully, and Miss Taylor, who assists them, is a pretty girl, who emits her part intelligently.—The Merry Maidens made merry at the Bonton 21-26. Serlesch, with his bar manikins was a favorite. Fhillowski in imitations was amusing, Howard and Wilson's cycle whirl was a feature. Hallo Emily once more lively. Leo and Chapman introduced good acrobatics. The Revere Sisters and the Hanauer Brothers were others.

A. FRANCIS.

JERSEY CITY, N. J.—Manager Tom Dickins brought back his Utopians April 21-26 to big patronage. The bill in the same as earlier in the season, but as a special feature the cycle whirl is offered, and it is a thriller. Armstrong, Baker and Armstrong whirl around at an angle of 70 degrees, and are a sensation. The olio also offers Klein and Clifton, Reynolds and Pearce, Hydra Farmer, Washburn and Tyson, the Empire City Quartette, and Richards, a wonderful female impersonator, who fools the audience until he removes his wig and speaks. The country and Canadian skits are handsomely set on and contain excellent musical numbers. The Rentzen Chinese 28-3.—Items: Appearing at Elks' Hall 22 were Cleland and Hall, Harry Morgan, Burton and Mack, the Musical Bellos, Rice and Pancake, Harry Thompson, and Roberts, Hayes and Roberts.—The Washington Park Theatre will open at Bayonne 5 as a Summer venture.—The regular season of the Utopians will close 3 in Pittsburg, but Manager Dickins has arranged a considerably longer season of six weeks to follow.—The wardrobe of the co. looks now at the tag end of the season as bright and attractive as it did at the opening last August.—Lillian Washburn and George Tyrrell are doing a fine sketch with the Utopians, and the Empire City Quartette is one of the bright features.

WALTER C. SMITH.

ST. LOUIS, MO.—The Columbia had a good week April 21-27 and the bill was splendid. Pirson, the mechanical doll, was a real novelty and such a mystery that it kept Manager Tate's patrons wondering whether to call the phenomenon he, she or it. La Tortajada made a hit. Therse and Carleton scored. Burke, Muller and Teller were well liked. For 28-4: Georgia Lee Cunningham, for several years soprano of the famous First Baptist Church choir of this city, makes her first appearance in vaudeville. Others are: Wright, Huntington and co., the Onllay Trio, Whitney, Tom Brown, Churchill and Phelps, Fay and Fields, Rossetta, and La Petite, Prevost and Prevost, Hinsley and Koch, De Mora and Groretta, Jimmy Dunn, Bartlett and Hassett, and Kinzy and Caldwell.—The patrons of the Standard 20-26 were regaled with an entertainment a little above the average in fun and humor, and with a little less of the rhyme in the performance of Watson's Oriental Burlesquers. The girls in their costumes and drills seemed to take well, while Johnny Weber and eight of the girls gave a burlesque on a schoolroom scene which was very laughable. The Rentz-Santley co. 21-27.

J. A. NORTON.

NEW HAVEN, CONN.—Poli's Wonderland (H. J. Poli, manager): It was genuine vaudeville at Poli's April 21-26, and the cosey theatre was packed at every performance. Kara was the feature and he astounded as well as amused. He certainly is justly classed as a sensational headliner. Jordan and Welch in Hebrew comedy were favorites. Their act is funny and their jokes up to date. A. O. Duncan kept the house merry with his fine ventriloquism. Kenoth and Ballard offered a vaudeville surprise wherein Mr. Kenoth impersonates Hyder in hammer. Others were Cheskey and Husted, the Four Hills, Ina Allen, who has an excellent voice, and knows how to use it; Reggee and Snell, and West and Lewis. For 28-3: Smith and Campbell.—Items: Mr. and Mrs. Poli returned from their Western trip 20. Mr. Poli visited all of the principal cities as far as Chicago. He found the prettiest theatre in Detroit. He says, and will begin work upon his new house at once, following the ideas of the Detroit house.

JANE MARLIN.

KANSAS CITY, MO.—An attractive bill at the Orpheum April 20-26 drew big attendance. Lew Shelly probably was the most applause for his jokes and songs were very new and seasonable, and he kept the house in a continual uproar. Mr. and Mrs. Alfred Kelcy made a hit in Uncle Hiskens, one of the best sketches seen here this season, and excellently played. Mlle. Rhea, a hit in Uncle Hiskens, one of the best sketches seen here this season, and excellently played. Mlle. Rhea made a hit in her dance, dog and pony act. A novelty and crowd pleaser. Fanny Rice made her usual hit, being ably assisted by Allie Beach McGowan, pianist. Burton and Brooks were a clever team who kept exceedingly well. Hedrix and Prescott did excellent dancing, and Kelly and Kent furnished songs and dances that were well received. The biograph pictures filled out. For 27-3: The Raymond-Lancaster co., Lew Hawes, Dudley and Fowley, Lottie Gladstone, Lesley Haskell, Mallory Brothers and Brooks, Douglass and Ford, and the kinodrome.

D. KREDY CAMPBELL.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Howard Graham, resident manager): The last week of straight vaudeville opened April 21 to S. R. O. The entertainers were Four Mortons, Maloney and Vidocq, Fox and Clark, the Fraser Troupe, Lillian Tyce, the Rice Brothers, and Cleveland and Corbin. The stock co. season ends 26.—Gaiety (Aaron Berry, manager): Rose Sydell's London Belles 17-19 showed Winnie Richards, Ruth Denver, Hafford and Worth, Billy Hart, Laura Cameron, Ida Walling, and the Dunhams. W. B. Watson and his burlesques 21-23 gave a show that was above "the line." The redeeming features are McCloud and Melville, Washburn and Grant, and Sidbit. Trevis's Majestics 24-26.—Item: Francis S. Mangini, of the Gaiety, will be assistant manager at Lagoon Island this Summer.

CHARLES H. PHELPS.

SCRANTON, PA.—Star (Alf. G. Herrington, lessee and manager): Miss New York, Jr., proved a strong drawing card 17-19. Fred Wyckoff gave one of best monologues of the season. The Meeker-Baker Trio scored in acrobatics, and Cunningham and Smith with their trained dogs were entertaining. Others were Clara Adams and the Hurley Sisters. Weber's Dainty Duchess to excellent business 21-23. Phyllis Rutter, Fred Barnes, and Arthur Brock scored in a Indianola sketch. Gleaney and Russell were excellent, and the Clarke Sisters sang and danced well. The Harts won applause in a musical act, and De Rimo gave an interesting turn in magic. Others were Williams and Allen, The Victoria Burlesquers 24-26. The Blue Bloods 1-3. The Innocent Maids 5-10.

M. E. RESSELL.

WASHINGTON, D. C.—The second traveling co. to appear at Chase's this season is the Orpheum Show, presenting April 28-3 the Union Gatling Guards, McIntyre and Heath, Elizabeth Murray, The Acton Trio, the Servadeos, W. C. Fields, Macomber and Hamilton, and Joe Welch. Miss Rea and Fay and Clark 5-10.—The World Beaters are at Kernan's Lyceum 28-3 and offer Harrington and Miller, May Goldsmith Randall, the Parsons Brothers, Maude McDonald, O'Dell and Tate, and Mr. and Mrs. Dan Hiatt. Irwin's Big Show 5-10.—The Empire presents 28-3 Harry Ward's Minstrels. Among the features are Murphy and Mason, Matsuda Kitchi, La Noble Brothers, Van Fossen and McCauley, Morello and Varia and Manone.

JOHN T. WARDE.

CINCINNATI, O.—A mysterious bill was seen at the Columbia April 21-26. Mr. and Mrs. Jimmie Barry appeared in Mrs. Wilkin's Boy, May Edouin and Fred Edwards offered All in the Family, and Ryan and Richfield won success with Mac Haggerty's Father. The Delsar-Debrimont Trio were well received in acrobatic selections, and Tom Waters's trained hogs made an interesting exhibit. The Rambo Trio, Byron and Langdon, and Avery and Hart completed the entertainment.—Sherry Whitney's Imperials returned to the People's 20 and had good houses all the week. The olio contained Sherry, Hargrave and Harry M. Barrett, Cain, Tom Rankin and Dillon, Barton and Ashley, Donnelly and Carson, and McBride and Goodrich.

E. A. SUTTON.

NEWARK, N. J.—At Waldmann's Opera House April 21-26 the Rose Hill English Folly co. played to fair business. Caicedo easily carried off honors by his daring work on the wire. Pauline Berry, Katherine Rowe, Palmer, Nolan and White, and Crawford and Manning took part in the olio. The City Sports 28-3.—Proctor's presented one of the best bills of the season 21-26 to audiences daily growing in size. Eddie Martinet and Justice Brutus Booth were features of unusual excellence. Carroll Johnson was favorite. Rose, Carl and Rose were strong cards. Others who added to the strength of the bill were the Tossing Austins, Mineos and Blondin, Odetta, Bouton and Green, Lillian Western, Wright and Dooly, and the kalatechnoscope.

C. L. NELSON.

BUFFALO, N. Y.—Shea's presented an attractive bill April 21-26 headed by Mlle. Marcella and her birds. Others were George W. Monroe, Musical Dale, Irene Franklin, the Six Brothers, Mr. and Mrs. William Rehyns in The Council for the Defense, the Tenichi Japs, and the kinetograph; good business. Peter F. Dailey and co. 28-3.—The Yanky Tury Burlesquers drew well at the Lafayette 21-26 in the olio featuring Jeanette and Shaw, Lorlane and Alma, Hanley and Jarvis, Burt Fuller, Fanny Lewis, and Harrison Cook, a clever character artist. The Merry Maidens 28-3.

JOSEPH O'CONNOR.

OMAHA, NEB.—Lee Trombadores, Trombadors, headlined at the Creighton-Orpheum April 20-26, made a decided hit, in fact quite a sensation. Others on the bill were Lizzy Haskell, Dooley and Fowley, the Brothers Glose, Lew Hawes, the Harmony Four, and the Dancing Dawsons. Bill 27-3: Fanny Rice, Kelly and Kent, Esther Fox, May De Sousa, Hedrix and Prescott, Primrose and McIntyre, and Lillian Lessen.—The City Club continued at Miner's Trocadero, and Manager Rosenthal was evidently well satisfied with the box receipts.

J. R. RINGWALT.

MEMPHIS, TENN.—Grand (A. B. Morrison, manager): A bill of unusual excellence was presented April 21-26, with Harry Lacy and Ida Van Siclen as headliners in Bob Hackett's Pajamas. Honorable made a hit in her musical turn. The Beasley Sketch Club came in for a good share of praise. Eva Mudge sang correctly and made some marvellously quick changes. Other features were Vera Kline, Fiannelli and Lewis, and Julian Rose.

WILLIAM A. SMITH.

MILWAUKEE, WIS.—Star (F. B. Trettnan, manager): Frank E. Carr's Themonettonds April 20-26 to large business; satisfactory performances. In the list of specialties were Mackie and Walker, McCoy and Carson, Gleason and Rose, May Strahl, Josie Flynn, Rosie Wentworth, Healy and Thompson, and Polk and Trask. The Ben Tan Burlesquers 27-3.

CLAUDE L. N. NORRIE.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees: M. H. Hoyt, manager): The City Club held the stage 20-26; good entertainment to crowded houses. The Four Jupiter Brothers, the Golden Gate Quartette, Edward Marzella, Lilly Lamonte, Green Lancette, Howard and Martella, Lilly Lamonte, Green Lancette, Howard and Martella, Lilly Lamonte, Green Lancette, Howard and Mart

CORRESPONDENCE.

(Continued from page 7.

closed week of fair business April 19; performances satisfactory. Adelaide Thurston gave the first presentation on any stage of Pauline Phelps' and Marion Short's four-act comedy-drama, At Cozy Corner 21.——GRAND OPERA HOUSE: Orchestra concert 22; big house. Director Jones covered himself with glory. Are You a Mason (return) 28. J. H. Stoddart 7. Miss Philadelphia 8.——BREAKER'S OPERA HOUSE (John Breaker, manager): At Valley Forge 21; good performance; small house. The Devil's Auction 23 closes the Breaker Opera House season.——ITEMS: The Montauk Comedy Four, of Easton, gave a musicale at Nazareth 21.—The Northampton Choral Society, of Bangor, numbering 100 people, will compete for the $1,000 prize to be given at the singing contest at Scranton, 30.—An Operetta, The Merry Milk Maids, will be given at Muhlenberg College, Allentown, 2.—John G. McDowell will close a successful thirty-five weeks' season with Murray and Mackey co. at Altoona. He opens on the Eohl-Castle circuit at Chicago 19.

R. W. SHERTZINGER.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Railroad Jack April 18; fair house and co. Park's Stock co. (benefit Trades and Labor Council) 28. Howe's Moving Pictures 2.——ITEM: Charles W. Park, manager of the Grand Opera House, Kittanning, Pa., will open the sixth annual tour of his stock co. at Indiana, Pa., April 28, under canvas. He has a new 70 x 120 foot tent, that will seat 4,000, and a 25 x 50 foot stage, lighted by electricity. A repertoire of fourteen plays, with special scenery for each, will be presented. Two special cars will carry the co. The season is booked solid, principally with week stands. The co. includes Charles W. Park, owner and manager; James A. Park, treasurer; Frank O. Campbell, stage director; Mary Atheling, Suzane Norwood, Marie Allen, Katharine Braham, Julia Hurley, Marie Pearson, Bruns and Nina, Jeanette De Var, Mrs. C. W. Park, Joseph Healey, Chester Bishop, Walter S. Fredericks, Graham Earle, Frank Allen, Lee Kellam, Guy Hickman, L. J. Fuller, William Reed, Walter Fletcher, Walter Sherman, Elmo Stran, Charles F. Park, Samuel J. Park, and May Park. Sam Carlton, assisted by Thomas Clever, will look after the advance work, and Thomas Steffy, with ten assistants, will have charge of the canvas.

LANCASTER.—FULTON OPERA HOUSE (Tecker and Gleim, managers): Mabel Paige co. closed week to light house April 18. The Girl from Chili 19; fair co.; small audience. The Heart of Maryland, with good co., including Helene Wintner, Tefft Johnson, W. B. Murray, and B. J. Murphy, pleased fair audience 21. Kyrle Bellew in A Gentleman of France delighted a large house 22; Eleanor Robson, Ada Dwyer, Caroline Butterfield, John Blair, John Flood, and Charles Randall gave strong support; costumes and stage settings fine. Mary Mannering and strong co., including Howard Gould, Theodor Marston, George Backus, Carl Ahrendt, Mrs. E. A. Eberle, and Amy Ricard in Janice Meredith, were enthusiastically received by large audience 24; production finely staged. 'Way Down East 25. Miss New York, Jr., Burlesquers 28. In Gay Paree Burlesquers 2. Sis Hopkins 5. Henrietta Crosman 6. Miss Bob White 7.——ITEMS: The Dailey Quartette, of Buffalo, and Amanda Landes, elocutionist, pleased large house at Martin Auditorium 19.—Local amateurs produced The District School of Blueberry Corners at Orange Street Opera House 22.—St. Joseph's Dramatic Association, of this place, played The Cuban Spy 22, 24 to good houses.—Charles W. Potts, of this place, lately with Uncle Josh Spruceby co., left for Bath, N. Y., to play the flute with military band there.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): A Runaway Girl pleased good audience April 18. Arthur Dunn made hit. Clara Belle Jerome, Celeste Wynn, and Walter Clifford deserve mention. The Devil's Auction 23; excellent co.; good business. Amelia Maveroffer, Aurelia Coccia, Bush and Gordon, and Fox and Foxie made hits. The Fatal Wedding 25, 26. Sandow 29. Madame Modjeska and Louis James 1. J. H. Stoddart 3.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Harry Jenkins co. 14-19; good business. Harry Jenkins, Will Burke and Leona Leslie excellent; rest of co. mediocre. Plays last part of week: Wicked London, A Parisian Princess, 'Way Down in Maine, The Berkshire Hills, and Under Two Flags. The Convict's Daughter pleased big house 21-23; good co. J. K. Emmet and Lottie Gilson in The Outpost proved strong attraction 24-26. Leyburne Stock co. 28-3.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Under Southern Skies April 20 to two large audiences; co. throughout excellent; on account of the severe illness of Grace George, Grace Henderson assumed her role, and received curtain calls at end of each act. The Fatal Wedding 22 failed to please. Allentown Band 28. The Heart of Maryland (Ushers' Benefit) 29. Henrietta Crosman 30. Mam'selle 'Awkins 24 canceled.——ITEMS: Dorney's Park season will open 24, and Ritterseritle Manhattan Band the early part of June.—The cantata, The Merry Cyclers, will be rendered by local talent in Town Hall, Catasauqua, 2.—At the Pure Food Show in Lyric Hall 21-26 the Loveland Family, of Chicago, are giving concerts every evening that are worth hearing.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Telephone Girl April 17 with Dave Lewis and excellent co.; attendance large. William Faversham in A Royal Rival 18 to large audience. S. Miller East and good co. presented The Cowboy and the Lady 19; attendance fair. Mildred Holland in The Power Behind the Throne 21 pleased large audience. Mabel Paige co. 22, 23, 25, 26 in My Lady Nell, Under Two Flags, The Deacon's Daughter, The Little Coquette, and The Little Egyptian; good co., including Ollie Mulford and Baby Wave; attendance fair. The Bostonians 6. Stuart Robson 30. Miss Bob White 2. Human Hearts 3.

NEW CASTLE.—OPERA HOUSE (Jacob F. Gentner, manager): Tim Murphy in Old Innocence April 19; good performance and house. Beside the star, Dorothy Sherrod, John B. Marble, and Charles Pitt good. The Irish Pawnbrokers 19; poor performance; fair house. Madame Modjeska and Louis James in Henry VIII 22; excellent performance; fine scenery; lightheavy house. Stars received several curtain calls. Herman Hackett and Thomas C. Cooke also deserve mention. Arizona 23; fine performance and scenery; fair house. Sydney Ainsworth and Gertrude Perry good. Robert Downing 6.

PITTSTON.—MUSIC HALL (C. C. King, manager): A Runaway Girl April 17; pleased crowded house. Arthur Dunn, H. Tre-Denick, George F. Beard, H. Leone, Clara Belle Jerome, and Sadie Kirby deserve mention. David Harum 18. Downing's Vaudeville co., with John L. Sullivan, 19; fair house. Leyburne's Bon Ton Stock co. opened return engagement 21 to crowded house. Emma Bunting, Josie Price, Della Leon, O. W. Roche, and Charles P. Price made hits. Plays: A Run of Mystery, The Princess of Patches, All for Gold, Reaping the Whirlwind, The Little Vivandiere, and An American Princess. The Convict's Daughter 28. Hospital Benefit 2, 3.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Haverly's Minstrels April 21 to large and pleased audiences. Ethel Dyffryn co. 22-24 in Outcasts of a Great City, The Enemy Bail, Devil's Gap, and After Seven Years to good business. 'Way Down East 25; crowded house. The Girl from Chili 28. Madame Modjeska and Louis James 28. Miss New York, Jr., Burlesquers 29. J. H. Stoddart 30. Bon Ton Stock co. 1-3. Miss Bob White 5. Henrietta Crosman 8.——ITEM: Manager Mishler, of the Opera House, spent last week in New York and at Lancaster, Pa.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Pink and Beeber, managers): 'Way Down East April 17 to fair and appreciative audience. Human Hearts 19 to small but pleased audiences. Adelaide Thurston in At Cozy Corners 22; fair audience very enthusiastic. Miss Thurston received much applause. Eleanor Sheldon, Minnie Smith, Lillian Wood, Marion Holcomb, Sadie Stringham, Frank X. Hope, and Fred G. Hearn also well received. Co. did nicely for a second performance. Kyrle Bellew 24. Bepass Band 25. Mary Mannering 28.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, manager): 81 Plunkard April 17 to capacity; play well staged. Jerry from Kerry 19; co. fair; crowded house. The Irish Pawnbrokers 23; unsatisfactory performance; good business. German Reformation (local) 1, 2, auspices of English Lutheran Church. Robert Downing 3. The Crystal Slipper 8. Wood's Band 10.——ITEM: Elizabarth-Henderson's Boat Show disappointed large audience 21.—Manager Coyle returned from New York 23.—Bill Nye Martin lectured at School Hall 24.

KANE.—TEMPLE THEATRE (Cohn and Durham, managers): Under Two Flags April 21 to fair business; pleasing performance. Harry F. Willard and Ethel Peters cast. A Runaway Match 22; good audience pleased. The Telephone Girl 29.——ITEM: Harry Anderson has resigned as advance agent for Under Two Flags, to accept a position as assistant superintendent with Walter L. Main's Circus. William Wilson will take the place of Mr. Anderson with Under Two Flags co.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Mam'selle 'Awkins (second return) April 17 and scored equal hit as formerly; large audience. The Fast Mail 19; good performances; large house. Human Hearts 22; fair performance and business. Madame Modjeska and Louis James 24. Hawtrey Dramatic co. 28-3. Robert Downing 1. A Homespun Heart 10. Chester De Vonde Stock co. 19-24.——CITY OPERA HOUSE (R. H. Sackville, manager): Dark theatrically.

NORRISTOWN.—GRAND OPERA HOUSE (Nagle Appell, lessee; Fred W. Allen, manager): Keystone Dramatic co. closed successful week April 21. Plays last half of week: Bound by an Oath, Heart of the Mountains, Utah, and For Home and Honor. A Night in Chinatown 21 pleased fair audience. The Katzenjammer Kids 22 delighted large audience. At Valley Forge 23 pleased fair audience. The Heart of Maryland 24.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Bennett and Moulton co. April 14-19. Plays last half of week: A Bowery Courtship, Under Two Flags, and At the Stroke of Nine to good business; satisfactory co. Mildred Holland (return) 22 in The Power Behind the Throne to crowded house; excellent co. Lecture by Chaplain Joseph L. Hunter (Tenth Pennsylvania Regiment) 24. The Bostonians 29.

EASTON.—ABLE OPERA HOUSE (Harry Coburn, manager): Peck's Bad Boy April 16 to S. R. O.; performances fair. Lafayette College Glee Club 17 to medium business; pleasing concert. Frankie Carpenter co. 21-26 opened to good attendance. Plays first half of week: Shelter Bay, The Garrison Girl, An American Princess, Pawn Ticket 210, The Sunshine of Dover Locks, and My Friend from India; business continues fair; pleasing performances.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, manager): Howe's moving pictures April 18, 19; fair audiences much pleased. Waite's Stock co. 21-26 canceled. Mary Mannering in Janice Meredith 23 to good and appreciative audience; excellent co. and staging. Miss New York, Jr., Burlesquers 28. The Heart of Maryland 28. Madame Modjeska and Louis James 29. Driven from Home 30. J. H. Stoddart 1.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Tim Murphy in Old Innocence April 17; good business; fine performance. A Runaway Match 18 failed to please medium house. A Homespun Heart 29. Human Hearts 2. Miss Bob White 3. Railroad Jack 6. My Girl (Ushers' Benefit) 8. In Gay Paree Burlesquers 10. The Crystal Slipper 19.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): David Harum April 17; good house. A Runaway Girl 19; good house. Harry Jenkins' Stock co. 21-26 opened to big house, and continued to fair business. Plays: Under Two Flags, Wicked London, 'Way Down in Maine, The Berkshire Hills, His Lordship, The Senator, and A Romance of the Adirondacks. J. H. Stoddart 5. Arizona 24.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): A Poor Relation April 17; medium business; part of co. good. Mam'selle 'Awkins 18 pleased large audience. 'Way Down East 23; large and appreciative audience. Columbia Comic Opera co. 28-3. Black Patti's Troubadours 8. The Crystal Slipper 17. A True Kentuckian 24. Nathan Hale (return) 29. Elks' benefit.

BELLE VERNON.—OPERA HOUSE (M. S. Hommel and Co., lessees; Elson Hommel, manager): Si Plunkard April 16 to crowded house; performance fair. Jerry from Kerry 21 to fair house; performance excellent. The Pattens, G. H. and Albert, Perry, Lizzie Hill, J. M. Campbell, and George Lessen deserve mention. J. C. Lewis' Moving Pictures 25. The Crystal Slipper 8.

CONNELLSVILLE.—THEATRE (Robbins and White, managers): Tennessee's Pardner April 16; excellent performance; good business. Si Plunkard 18; fair business and attraction. Little Trixie 19 pleased packed houses. Human Hearts 23; very good performance. The Irish Pawnbrokers 24. Elks' Minstrels 28, 29. Black Patti's Troubadours 9.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Schubert Banjo and Guitar Club April 22; fine concert; crowded house; benefit Hope Fire Co. No. 2. Railroad Jack 26.——HOUTZDALE OPERA HOUSE (Charles Langsford, manager): 'Way Down East 21; excellent performance; good business.

SHENANDOAH.—THEATRE (Nathan Appell, lessee; Arthur G. Snyder, manager): 'Way Down East April 16 to large and pleased audience. The Convict's Daughter 17 and At Valley Forge 18 to fair business. Keene, magician, 19 deserved larger house. Miss New York, Jr., Burlesquers 22; topheavy house satisfied.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): The Katzenjammer Kids April 15; good house pleased. The Heart of Maryland 17; big house pleased. 'Way Down East 24. Human Hearts 1. Robert Downing 5.——ITEM: Alameda Park Summer Theatre opens May 30. Manager Burckhalter has booked a fine lot of vaudeville attractions.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren, manager): Haverly's Minstrels April 18 pleased fair audience. Mam'zelle 'Awkins (return) 19 delighted crowded house. 'Way Down East 22; one of the largest audiences of season pleased; receipts $667. Howe's moving pictures 25. Human Hearts 28.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): Tennessee's Pardner (return) April 14; good performance; fair business. Mam'zelle 'Awkins (return) 16; excellent performance; good audience. The Fast Mail 18; large and enthusiastic house. Human Hearts 21; very good performance; large audience.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, business-manager): The Telephone Girl April 19; good house; fair co. Madame Modjeska and Louis James in Henry VIII 23; fine performance; fair house. On the Suwanee River 25. The Princess Chic 26. Miss Bob White 30.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spanz, manager): The Heart of Maryland April 22 deserved better house; excellent co. Choral Society (local) 24. Miss New York, Jr., Burlesquers 25. Keene, magician, 26. Madame Modjeska and Louis James 30.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Conroy, Mack and Edward's co. April 17-19 in A Daughter of Cuba, All for Gold, and Dangers of New York to good and fairly pleased house. A Wise Woman 28.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): 'Way Down East April 18 to large audience; excellent performance. Murray and Mackey's Bon Ton Ideals 21-26 in Michael Strogoff and Dangers of a Great City to S. R. O.; co. good.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): At Valley Forge April 16 pleased good audience. Under Two Flags 19; fair house and performance. Grand Hospital Concert 22 pleased very large audience. The Girl from Chili 25. Railroad Jack 29.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Bon Ton Stock co. in A Man of Mystery, The Princess of Patches, An American Heiress, and Reaping the Whirlwind April 17-19. The Fatal Wedding 21. The Heart of Maryland 22.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, manager): 'Way Down East April 19 to S. R. O. Prof. Frank Morrow and Schubert Banjo and Mandolin Club 21; large audience pleased. Railroad Jack 25; fair audience.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee): Dr. Cadman lectured on "Lincoln" April 17 to packed house. Snow White (local cantata) pleased large audiences 18, 19. Thelma 25. Keene, magician, 1. The Hunchback (local) 5.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vandersllce, manager): Dot Carroll co. April 17-19 in A Corner Grocery, A Night in Chinatown, and Devil's Mine to good business; excellent specialties. At Valley Forge 21 to fair business. 'Way Down East 29.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (James C. Packer, manger): The Convict's Daughter April 16 to large audience. A Wise Woman 23; performance and business fair. The Devil's Auction 26.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, proprietor): Railroad Jack April 18; good house pleased. Mr. Long, Mr. Evans, Miss Marliand, and Miss Burg deserve special mention.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): David Harum April 19. The Fatal Wedding 24. Davidson Stock co. 28-3.——ITEM: Taylor's Minstrels, of this place, will play a benefit performance at Freeland 3.

BETHLEHEM.—GRAND OPERA HOUSE (G. W. Hamersly, manager): The Katzenjammer Kids April 24 to crowded house; hilarity from beginning to end; specialties good. The Heart of Maryland 30.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): The Girl from Chili April 21 to fair business; performance poor. Are You a Mason 25. Wills and Johnson 28.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Conroy, Mack and Edward's co. April 24-26 in A Daughter of Cuba, All for Gold, and Dangers of New York; fair business and co.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): Dilger and Cornell co. April 21-26. Plays first half of week: A Great Wrong Righted and Under Two Flags; small houses pleased.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee): The Irish Pawnbrokers April 18; large audience; good performance. Mildred Holland 28. A Wise Woman 30.

NEW KENSINGTON.—BEHM'S OPERA HOUSE (H. Behm, manager): Belshazzars (local) April 14-19. Jerry from Kerry 22. Local 26. Duquesne Comedy co. 28.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Miss New York, Jr., Burlesquers April 23 to fair business; performance very satisfactory. My Girl 25.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The Convict's Daughter April 19; good house and co. Keene, magician, 23; fair audience pleased. The Girl from Chili 24 pleased fair house.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): The Girl from Chili April 18 pleased large house. Miss New York, Jr., Burlesquers 26 canceled.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Madame Homer April 26. Miss Bob White (return) 10.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): A Runaway Match April 21 to fair business; co. fair.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (S. M. Downer, manager): The Irish Pawnbrokers April 22; full house; performance poor.

FREELAND.—GRAND OPERA HOUSE (J. J. McMeniman, manager): Wills and Johnson's Comedians in My Girl April 23 to fair business.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): J. C. Lewis' moving pictures April 24. Wedded in Haste (local), auspices of Knights of Pythias, 2, 3.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, manager): The Telephone Girl April 30.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Arizona April 25. The Telephone Girl 28.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Dark.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Reeves Smith in A Brace of Partridges April 17; fair house; good performance. Richmond Pearson Hobson lectured 18 to good audience. Frank Daniels in Miss Simplicity 22; full house; performance excellent. Ethel Barrymore in Captain Jinks 23 to capacity; star and co. good. The Professor's Courtship 24. County Club Entertainment 28. Local 30. Corse Payton's Stock co. 5-10. Elks' Entertainment 12.——ITEM: At the close of the second act of Captain Jinks 23 Francis Byrne, of the co., whose home is here, was called to the stage and presented with a handsome gold watch, with chain and charm, by his friends. A happy presentation speech was made by the Mayor, Hon. P. J. Boyle.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Florence Corbin co. April 21-26 in The Child of the Forest, The Gypsies' Warning, The Maniac's Daughter, The Midnight Curse, and The Soldier's Honor; co. not up to standard. Grimes' Cellar Door 12.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): A Bunch of Keys April 17; fair house. The American Girl 21; small house. Toll Gate Inn (Mr. Ogden's Benefit) 24. The Real Widow Brown 26. Florodora 28. The Professor's Courtship 1. Local 3.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Dark.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Uncle Hez April 22 canceled. Boonevaki co., hypnotists, 23.——CONVERSE AUDITORIUM (Dr. H. H. Peters, manager): Student Dramatic Club, Converse College, presented The Minister's Wife and The Trouble at Satterlee's 21 to large and pleased audience; special mention is due Sadie Smith, Julia Carpenter, Marie Cheatham, Maude Whitman, and Kathleen Ware. South Atlantic States Music Festival 30-3; seats are selling very rapidly, over $2,500 worth being sold to date.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Elks in The Mascot April 10 to full house. Gideon's Minstrels 21. Peterson's Entertainers 24-27.——ITEM: Manager Beall, of the Opera House, at Sioux City, was here last week on a visit to Manager Bear.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): The White Mahatma April 21.

TENNESSEE.

NASHVILLE.—MASONIC THEATRE (T. J. Boyle, manager): James K. Hackett in The Crisis and Don Caesar's Return April 16 to very large and pleased audiences; star was forced after repeated calls before the curtain during both performance to make a speech. Boston Lyric Opera co. 21-26 opened in Carmen to light house. Other operas: Il Trovatore, The Bohemian Girl, Faust, Boccaccio, Martha, and The Chimes of Normandy.——GRAND OPERA HOUSE (T. J. Boyle, manager): The stock co. in Paul Kauvar 14-19 pleased large audiences. The performances of East Lynne 18, matinee and night, for the benefit of J. Gordon Edwards, drew very large houses. In On the Wabash 21-26 co. is pleasing its usual large audiences. The Gay Deceiver 28-3, with benefit performance of David Garrick, 1 for Walter Edwards.——ITEM: After the performance of Don Caesar's Return 16, James K. Hackett was entertained by P. C. Cauthorne, at a Dutch supper, given at the Hermitage Club. About fifty gentlemen were present.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): James Murphy pleased good houses April 17, 18 in Shaun Rhue and The Kerry Gow, closing regular season at this house. Brooke's Chicago Marine Band 23, auspices K. of P. Boston Lyric Opera co. 5.——AUDITORIUM (Benjamin M. Stainback, manager): Clinton Stock co. continued the production of The Strange Adventures of Miss Brown 21-26, alternating with Camille at the matinees; business excellent.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Boston Lyric Opera co. April 17-19; business good; excellent performances. Operas: Il Trovatore, Faust, The Bohemian Girl, and Carmen. Joseph Murphy in Kerry Gow 21 pleased fair house. Ellery's Royal Italian Band 25. Schubert Symphony Orchestra 26.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Boston Lyric Opera co. April 14-16 in Il Trovatore, Carmen, Martha, and Faust; fair audiences well pleased. Morrison's Faust 19; good business and performance. Joseph Murphy in Kerry Gow 22; small house; fair performance. Ellery's Royal Italian Band 23-25.

BRISTOL.—HARMELING OPERA HOUSE (Kilgore and Harmeling, managers): Ellery's Royal Italian Band April 22, 23 to big business; enthusiastic audiences; Creatore, the director, was given an ovation. Joseph Murphy 24.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Milton and Dolly Nobles in Why Walker Reformed and A Blue Grass Widow for the benefit of Manager Weis April 15; good performance; large attendance. General Fitzhugh Lee lectured to full house 19. De Leon's Comedians 20-26. The Knowles, hypnotists, 27-4.——EMPIRE OPERA HOUSE (James T. Brady, manager): The Columbian Comedy co. 20-26.——ITEM: Baron Knapp, with the Knowles, hypnotists, is visiting his mother, who has been quite ill for some time.

WACO.—AUDITORIUM (George H. Walker, manager): General Fitzhugh Lee April 17 (Star Course) closed season with fine lecture to immense audience.——THE GRAND (Jake Schwartz, manager): Payton Sisters' Comedy co. April 14-19 pleased crowded houses with Queen's Evidence, A Husband on Salary, Dora, Utah, Uncle Daniel, Divorce, and Only a Farmer's Daughter.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Hoyt Comedy co. April 14-19 in Michael Strogoff, The Prisoner of Algiers, A Woman's Honor, A Young American, An Innocent Sinner, The Volunteer, That Girl, The Power of Money, The Silver King, Mixed Pickles, and Faust to well filled houses; specialties above the average.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Oliver Stock co. April 14-19 to good business. Plays: Golden Gulch Mines, Pawn Ticket 210, In Mizzoura, The Moth, East Lynne, and Jesse James.——WOOD LAKE CASINO: Dark.

EL PASO.—MYARS' OPERA HOUSE (F. S. Ryan, manager): The Prisoner of Zenda April 14; good house and performance. Rupert of Hentzau 15 by same co. with like result. The Christian 26.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, manager): The Knowles, hypnotists, April 14-19 to packed houses. Payton Sisters' co. opened for week 20 to fair audiences.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, lessees): Souther's Monte Cristo April 15; fair house pleased. Tyler, Tex., Firemen's Minstrels 19; good audience highly pleased.

TAYLOR.—OPERA HOUSE (F. R. Carradine, manager): Minstrels (local) April 18 to S. R. O.; performance pleasing.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): Olympia Opera co. April 19; good co.; small business.

TEXARKANA.—HARDIN OPERA HOUSE (W. C. Hardin, manager): Dark.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Minstrels (local) April 18 to capacity.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus J. Peters, manager): Dark.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Dark.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Season closed.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): N. C. Goodwin and Maxine Elliott, with an excellent co. April 17-19, presented When We Were Twenty-one and An American Citizen at double prices to houses from good to packed; stars warmly received.——GRAND THEATRE (Paul Hammer, Jr., manager): Dark.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Too Rich to Marry April 22. Morrison's Faust 29.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Florodora April 21; S. R. O.; audience enthusiastic. Uncle Terry 23; small house; co. deserving. Robert B. Mantell 26. Ernest Elton co. 1, 2. The Night Before Christmas 6. E. H. Sothern 12.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Bennett and Moulton co. April 21-26; good houses. Plays: The Slave's Revenge, The Queen of Chinatown, A Daughter of the South, The Mask of Life, Out in the Streets, and Orphans of New York.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Florodora April 22; excellent co.; crowded house. A Royal Prisoner 29. Peaceful Valley 6.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, manager): Florodora April 24 to very large business; co. excellent. Robert B. Mantell 25.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Thomas Jefferson in Rip Van Winkle April 23 pleased good house.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): The Galley Slave April 25. Two Jolly Companions 8.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): Shipman Brothers' Stock co. April 21-23 in Under Two Flags to capacity; co. scored big hit. Woman Against Woman 24-26. The Queen's Evidence 28-30. Our Regiment 1-3.——ITEM: R. L. Jenkins' Southern Minstrels have raised their tent here and begun rehearsals for their opening of the Summer season under canvas 3. Their next stand is Norfolk, Va.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Giffen Stock co. in Men and Women April 21-26 to fine business; stage settings excellent. A Social Highwayman 28-3. Manager Giffen has adopted the rule of making late comers stand while the curtain is up.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Van Dyke and Eaton co. April 14-19 in Credit Lorraine, The Three Musketeers, After the Ball, The Indian, A Family Affair, and A Parisian Princess to good business; excellent co. Thelma 1.

WINCHESTER.—AUDITORIUM (Fred H. Hable, manager): Van Dyke and Eaton co. opened April 21 for week in A Parisian Princess to good business. Thelma 30.

PORTSMOUTH.—LYCEUM THEATRE: Imperial Minstrels (local) April 15 to fine house; performance fair. Alabama (local) 24.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Entertainment (local) April 17, 18 pleased good houses. Alabama 25.

HARRISONBURG.—ASSEMBLY HALL (W. C. Swiger, manager): Stonewall Band April 18; excellent concert; very large audience. Thelma 2.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Joseph Murphy in Kerry Gow April 24.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, manager): Frederick Warde in King Lear and Othello April 14, 15; good co.; large attendance. Field's Minstrels 18, 19; excellent entertainment; crowded houses.——AUDITORIUM (Harry C. Hayward, manager): Barlow Brothers' Minstrels 14-16; performances good; large business.——ITEM: Al. G. Field was tendered a reception by the Elks 18. Frederick Warde acted as toastmaster. Three hundred Elks were present.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Charles B. Hanford in The Taming of the Shrew, with The Old Guard as a curtain-raiser, April 15 to packed house; performances excellent. Nathan Hale 24. 'Ostler Joe 29. Lewis Morrison 7.

EVERETT.—THEATRE (R. A. Grant, manager): Ralph Stuart co. in By Right of Sword April 10; full house pleased. When Reuben Comes to Town 12; crowded house; performance good. 'Ostler Joe 14; small house; performance fair. 'Way Down East 17. Nathan Hale 21. Frederick Warde 22.

TACOMA.—THEATRE (Calvin Heilig, manager): 'Way Down East April 18; big house; co. and scenery good.——LYCEUM (Dean B. Worley, manager): 'Ostler Joe 13; large house; performance acceptable. Return engagement 17-19; business only fair.

WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Madame Emma Nevada April 18; good business.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. R. Kenery, manager): West Virginia Glee Club April 17 pleased fair audience. Madame Modjeska and Louis James 19 canceled. The Princess Chic 23 was well received by packed house. Remember the Maine 28. Si Plunkard 30. Ulric Akerstrom Comedy co. 1-3. Henrietta Crosman 12.——ITEM: Allan McPhail, in advance of Forepaugh and Sells Brothers' Circus, and a partner in the Parkersburg Bill Posting Co., was the guest of his parents for a few days last week.

WHEELING.—OPERA HOUSE (Charles A. Fuhler, manager): The Princess Chic April 23; S. R. O. Miss Bob White 28. J. H. Stoddart 29. Grace George 29.——GRAND OPERA HOUSE (Charles A. Fuhler, manager): Imperial Stock co. closed successful week 19 with Dr. Jekyll, The Veteran, and A Man of Mystery. Carner Stock co. 21-26 in Knobs o' Tennessee, Sentenced for Life, The Black Flag, Falsely Accused, and Wicked London, to good business.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. P. Lambert, manager): Tennessee's Pardner April 17 pleased good house. Thelma 22; packed house pleased. Bethuel's Daughter (local) 24. The Irish Pawnbrokers 28.——ITEM: E. J. O'Brien, of this place, left April 20 to join R. L. Jenkins' Minstrels as advance agent.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): West Virginia University Glee, Mandolin and Guitar Club April 17; fair performance; small house. Thelma 18; fair co.; good house. Columbia Comic Opera co. 21-26; good performances; fair business.

CHARLESTON.—BURLEW OPERA HOUSE (S. S. Burlew, manager): A Poor Relation April 24. Ulric Akerstrom Comedy co. 28-30. Si Plunkard 2. Boston Festival Orchestra 9.

HUNTINGTON.—THEATRE (Joseph R. Gallick, manager): Alice in Wonderland (local) April 15; very pleasing performance; poor patronage. A Gambler's Daughter 2. Boston Festival Orchestra 10.

MANNINGTON.—OPERA HOUSE (J. M. Barnett, manager): Si Plunkard April 23 to large and enthusiastic audience. Robert Downing 28.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Gus Cohan co. April 24-26.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Dark.

WISCONSIN.

APPLETON.—THEATRE (Jack Hoeffler, manager): The Village Postmaster April 16; packed house; excellent co. Ole Olson 19 to good business. The Strickland Sisters in For Love's Sake 20 to excellent business. Mabel Strickland and George Mack scored. The Watch on the Rhine 23. Humpty Dumpty 27. The Hottest Coon in Dixie 29. German Stock co

(P. B. Haber, manager): The Village Postmaster April 17; packed house; co. good. Uncle Josh Spruceby 19; fair house; satisfactory performance. For Love's Sake 21; fair audience; excellent co. Al. H. Wilson 23. Just Struck Town 26. Arkansas A. The Hottest Coon in Dixie 5. Rose Coghlan 12.

KENOSHA.—RHODE OPERA HOUSE (Geo Rhode, manager): The Village Postmaster April 20 to crowded house; performance very good. Hiby Minstrels 16, 19 to crowded houses; performances good. Josephine A. Jacoby, benefit concert, 14; full house pleased. Rusco and Holland's Minstrels 27.

WATERTOWN.—TURNER OPERA HOUSE (E. Neuman, manager): Pollard's Australian Juvenile Opera co. in A Gaiety Girl April 20; very clever co.; enthusiastic audience. Uncle Josh Spruceby 22.—CONCORDIA OPERA HOUSE (O. C. Wertheimer, manager): The Hottest Coon in Dixie 27.

OCONTO.—TURNER OPERA HOUSE (Albert Hidde, manager): Tom Franklin Nye co. closed good week's business April 19; co. fair. Plays: A Man of the World, The Fatal Scar, Oliver Twist, The Engineer, East Lynne, and Jack Sheppard. L. U. Glee and Mandolin Club 26.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Uncle Josh Spruceby April 18; house crowded. For Her Sake 20; good house and performance. Stuart Robson in The Henrietta 22; crowded house. Al. H. Wilson 24. Just Struck Town 27.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): The Village Postmaster April 19; light business; co. competent; play well staged. Kirmiss (local) 22-24. For Her Sake 25. Richards and Pringle's Minstrels 28.

RHINELANDER.—GRAND OPERA HOUSE (R. E. Stoltzman, proprietor): Ole Olson April 19 to good business; general satisfaction. Uncle Josh Spruceby 22 pleased good audience. A Man of Mystery 24. Edouard D'Oise 2. Adelaide Thurston 19.

WAUSAU.—GRAND (C. S. Cose, manager): For Love's Sake April 18; fair house; performance excellent. Uncle Josh Spruceby 20; good house; fair performance. Humpty Dumpty 22. A Bachelor's Honeymoon 23.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): My Friend from Arkansas April 19 to fair house; good co. For Her Sake 22; good house pleased. That Girl 25. Uncle Josh Spruceby 28.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brayton, manager): For Love's Sake April 17 to good business. Humpty Dumpty and the Black Dwarf 23. The Hottest Coon in Dixie 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): For Her Sake April 24. Buckman Comedy co. 28-3. A Hidden Crime 5. Irving French co. 12-17. 'Way Down East 20. May Bretenne 26-31.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, manager): Hackett's Baraboo Orchestra April 16 pleased large audience. Mandolin Club (local) 2.

SHEBOYGAN.—OPERA HOUSE (J. B. Stoddard, manager): Spectacular Carnival and Trades' display April 22, 23.—CONCORDIA HALL (Joseph Behrens, manager): The Tennesseans (local) 28.

WAUPACA.—CITY OPERA HOUSE (E. J. Havenor, manager): For Love's Sake April 18; good co.; fair house. Uncle Josh Spruceby 24.—D. D. M. OPERA HOUSE (Charley Verkins, manager): Dark.

LA CROSSE.—THEATRE (J. Strau, manager): York State Folks April 17; good house. Murray Comedy co. in Nature's Nobleman 21 to good business.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, manager): Minstrels (local) April 15 to packed house. Down East Minstrels 30.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Ellis' Minstrels April 15 to full house; vaudeville fair. Rose Coghlan 28.

MENASHA.—GERMANIA OPERA HOUSE (John Schelder, manager): Dark.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, manager): Too Rich to Marry April 18; excellent co.; big business. Imperial Stock co. 28-3.—OPERA HOUSE (H. B. Rost, manager): Dark.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Too Rich to Marry April 19; fair house and performance. Two Little Waifs 2.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (G. J. Whitney and A. J. Small, lessees; J. H. Cairns, manager): J. H. Stoddart in The Bonnie Brier Bush (return), April 18 to full house; fine performance. Man to Man 19; fair business; co. better than play. Helen Oldcastle and Myrtle May good. Otis Skinner in Francesca Da Rimini 21; excellent performance; fair business. Don't Tell My Wife 22; fair performance; light business. Specialties by the Kingsley Sisters and Harry Hunt good. Kathryn Kidder 24. Vogel's Minstrels 25. Sag Harbor 1. Keller 2. Louis Mann and Clara Lipman 5.—LONDON OPERA HOUSE (Alex Harvey, manager): Raymond, magician, closed week 19 to good business; audiences pleased. By request he remained for an extra performance 21.

WINNIPEG, MAN.—THEATRE (G. P. Walker, manager): Minnesota Glee Club April 14; fair house; musical programme. Pawnee Play, Pictures 15. Rose Coghlan 16, 19. In Forget Me Not and Lady Barter, with Matinee and Night as a curtain-raiser; each matinee enjoyed this talented actress. Special mention is due Bennett G. King and Nellie McGraw. The Wilful Sister 21. Memphis Belle 22, 23. Finch's Minstrels 28. Stuart's U. T. C. 2, 3. 'Way Down East 5, 6.—ITEM: Charles Arnold, who has been starring in Rose, the Bantman, in Australia, was here recently, on his way to England.—Manager Walker is on a visit to his home circuit and the twin cities.

QUEBEC, QUE.—JACQUES CARTIER HALL (L. Bertin, manager): Willis Brothers' co. April 15-16; good business; same co. 21-26.—TIVOLI GARDENS: This place of amusement, that was successful last summer, will reopen 24, under the management of George F. Bannon, of Montreal, with The American Comic Opera co.—ITEM: The stock for the new theatre to be built here has nearly all been subscribed, and work on the building is expected to start within a few weeks.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Small, lessee; P. Gorman, manager): Kathryn Kidder and excellent co. in The Country Girl April 21, 22, to good business. Jefferson de Angelis 28, 29. Robert B. Mantell 28-30.—GRAND OPERA HOUSE (Joseph Frank, manager): King Dramatic co. opened for two weeks 21 to packed house; excellent performance. Plays: The Cherry Pickers, The Sporting Duchess, Master and Man, A Ward of France, A Man of Mystery, and Lost in London.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (R. W. Tuttle, manager): J. H. Stoddart in The Bonnie Brier Bush April 19; star captivated large house by his splendid portrayal of Lachlan Campbell. Reuben Fax received an ovation (this being his native town) that proved to be well deserved by his humorous impersonation of Posty. Colleen Bawn (local) 22; good house; excellent performance. Burrell Comedy co. 24—indefinite.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Katherine Rober co. in Madame Rose Gene, A Wife's Secret, Way Down in Maine, and Nick Carter April 15-19. Co. opened second week of engagement 21 in Under Two Flags; good business; excellent performances. Miss Rober scored success as Cigarette in Under Two Flags. Good work was also done by James Gordon, Harry King, and Eleanor Waldo.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, manager): The Evil Eye April 15-to fair business; singing and scenery good. Leonard Brothers, acrobats, Emelie Bunger, and Mayme Mayo's specialties deserve mention. Man to Man 22; fair house and performance. W. Walter Low overdid the part of the villain. H. R. Atherton was very good as Giovanni Lamberto, a bear tamer. Don't Tell My Wife 24.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, lessee; W. C. Martin, manager): Man to Man April 17; good house; co. fair. Caledonian Concert co. 18; good house. Ride Tracked 19 pleased crowded house. Kathryn Kidder 22. Leo, the Royal Cadet (return) 23. Martin's U. T. C. 25. The Evil Eye 30. Robert B. Mantell 2.—VICTORIA THEATRE (D. F. Brenigan, manager): Dark.

VANCOUVER, B. C.—OPERA HOUSE (R. Jamieson, manager): When Reuben Comes to Town April 14; amusing performance; good house. 'Way Down East 15 to fair house. The King's Rival 24.—THEATRE ROYAL (C. H. Lucas, manager): Childrens' Amateur Musical Operetta 15; good entertainment; full house.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (Fred Adams, manager): Marks Brothers' co. April 14-16 in The Innkeeper's Wife, Hazel Kirke, and The Rogue's Gallery pleased S. R. O. audiences. Ride Tracked 18; fair performance; fair business. Sidney's Trained Dogs and Monkeys 22 drew well and pleased. The Evil Eye 23. Martin's U. T. C. 29.

CHATHAM, ONT.—GRAND OPERA HOUSE (J. F. Cairns, lessee; F. H. Brimo, manager): The Evil Eye April 14; good house; fair co. The Benefit Concert to Manager Brimo 17 was well patronized. Mr. Holman, 'cellist, of Detroit, made hit. Man to Man 21; capable co.; good scenery and business. Don't Tell My Wife 23. Martin's U. T. C. 5.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, manager): The Evil Eye April 15 to big business; pleasing performance. Arthur Deming in Don't Tell My Wife 21 to small audience; performance failed to please. Man to Man 22.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): J. H. Stoddart in The Bonnie Brier Bush April 17; to large house; excellent performance. Shultz New York Theatre co. 21-26 to fair houses; poor performances. Local 24, 25.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Julius Grau Opera co. opened second week April 21 with excellent performance of Wang to large audience. Ed Hamilton, Stanley Welch, and Grace Hazard carried off the honors. Dorothy M.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, manager): The Evil Eye April 17 pleased very large house. Man to Man 24. Martin's U. T. C. 7.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): 'Way Down East April 14; fair house. When Reuben Comes to Town 15; fair house.

BERLIN, ONT.—OPERA HOUSE (C. E. Mayer, manager): Martin's U. T. C. 5. The Royal Box 8.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Dark.

LETTER LIST.

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WOMEN.

Anderson, Stella, Gloria Alumea, A. Ainsley, Lois Arnold, Kath. Argus, Belle Ashland, Louise Arnot, Mildred Ashland, Grace Atwell, Emma Anderson, Ida Adair, Agnes Ardeck, Josephine Angela, Edith Arnold.

Bonnet, Stella, Jessie C. Beall, Jennie Barry, Annie Blancke, Mary Buckley, Minnie Barrie, Mrs. Harry Buchanan, Minnie Burton, Vera Bella, Jane Busby, Winifred Bennevritz, Clara Bloodgood, Josie Bacon, Inez Barlowe, Laura Bisgar, Etta Butler, A. Bertella, Marie Buchanan, E. Butler, Rosie Bruno, Etta Bryan, Grace Barton, Julia Bachelder, Lillian Bowen, Georgia Brayton, Ruth Berkeley, Kate Beneteau, Josephine Baird, Mildred Blaine, Grace Belmont, May Baker, Gusline Baker, Emily Baker, Helen Byron, Mrs. Wm. Barwald, Flora Bryant, Charlotte Burnette, Laura Burt, Helen Boyer, G. Barrington, Mrs. Harry Bogg.

Comstock, Francis, Alice Collinson, May Ethel Courtney, Edith Crolius, Inez Croydon, Miss Converse, M. R. Craig, G. Caine, Georgie Cayvey, Rose Clark, Irma Cumane, Myra Olive Chase, Kath. Cunningham, Kath. Clarendon, Marguite Cunningham, Alma Chester, Jean Calhoun, Daisy Crawford, Maria Cahill, Blanche Courtine, Mary Castleton, Mrs. Wilbur Clark, Flossie Courtney, Bertha Creighton, Sylvester Cornish, Adelaide Cummings, Gertrude Gaghian, Lois Clark, Agnes Carlton, Mary Cooper, Dolores Claire.

Dore, Jane, Dickie Delora, Lillian Douglass, Ann Dale, Iva Donnetti, Frances Doyax, Ada Deaves, Vinnie Dawes, Mira Dunae, Miss Delmar, Vail De Vernon, Lydia Delmar, Vail De Vernon, Lydia Dickson, Ethel Du Fre, Helen Desmonde, Rae Dickson, Mrs. Jas. Dalgliah, Rose Du Ponts, L. Diamond, Henrietta Luke, Mrs. Owen Davis, Lorraine Dreux, Elsie De Wolf, Helena Dexter, Carolyn Daniels, Miss Du Frane, Rachel Deane, Roy Douglas, Lucile Dyer, Mamie Devee.

Esmonde, Nellie, Louise Ellerton, Nita Ellison, Kate Evans, Peggy Edwards, Nellie Emerson, Marie Elmar, Elsceta, Ethele Earle, Mrs. B. Emmett.

Foreman, Mildred, Mary Fletcher, Kath. Fisher, Mrs. Fealy, Anna Eva Fay, Helen Ford, Mabel Florence, May Foley, Bertie Fowler, Ann Fairchild, Cecile Fawcett, Millie Fulmer, May Falls, Mrs. M. G. Foster, Addie Farwell, Mme. Stephanie Forrester, Mamie Fleming, Irene Franklin, Mrs. M. E. Fraser, Isabel Fenton, Maud Fealy, Kitty Griffith, Beth Franklyn, Flora Fairchild, Kath. Fisher.

Galloway, Estabrook, Paula Glee, Marie Gelett, Mrs. Arthur Goodman, Ida Glenn, Valeska Golden, Florence Glover, Marguerite Gray, Carrie Glover, Cath. M. Gray, Louise Gunning, Clara Gislin, Marion Gray, Bettina Girard, Helen Gurney, Mrs. P. L. Grant, Alice Gear, Ada Gifford, Emelie Galetta.

Hopworth, Miss, Helen Holmes, Gladys Houghton, Helen Healy, Jane Hading, Maud Hillman, Louise Hamilton, Carrie Hill, Ethel Hollinshead, Marie Harris, Julia Hazebett, Daisy Hamlin, Hermione Hamilton, Gertie Hutchison, Gladys G. Harlan, Anna Hill, Lila Hoffman, Ida Henry, Grace Hopeton, Mabel Hite, Constance Hamblin, Artie Hall, Helaine Hedley, Mrs. John Howell, Marie Hoger, Lizzie Hunt, Molly C. Hill, Mrs. D. H. Harkins, Mrs. Geo. Heald, Louise Heck, Virginia Harned.

Irving, Jane, Alice Irving.

Jones, Blanche, Cecil Jefferson, Veronna Jarbeau, Helen Johnson, Alice Johnson, Mrs. Junius Johnson, Mrs. Jas. Johnson, Marion P. Johnson, Mae Jones, Grace Jenkins, Minna Jurgens.

Kent, May, Daisy King, Claire Kulp, Francis Kepler, Helen Kennedy, Alice Knowland, Davis Knowlton, Vida Keene, Mattie Keene, Helen Keating Truth Kary.

Love, Margaret, Gertrude Liddy, Ida Lewis, Bert La Pearle, Carrie La Monge, Leah Lange, Bessie Leroy, Elena Leonard, Maud Lange, Addie Lane, Isabell Pitt Lewis, Etta Lee, Jeffry Lewis, Gussie Lamar, Beatty Lyhan, Beatrice Lestik, Clara Lemley, Carrie Lemont, Claudia Lane, Mrs. T. Lewis, Mrs. Lucie, May Lestik, Marion Lawrence, Lillian Lawrence, May Lambert, Florence Stone Leadley, Pat La Mahe, Gussie Lorens, Bell Livingstone, Flora Lish, Edie Lorraine, Irene Langford, Lucille La Verne, Kitty Lawrence.

Millward, E., Marie B. Mantell, Adelaide C. Morgan, Ida Mantell, Isabel Mayne, Mary Munro, Marie Melville, Clara Morris, Marion Manola, Harriett Mac, Lotta, Meredith, Marie Mason, Lee Morton, Edith Mason, Bay Belle Mead, Maud Morrison, Clara Mathes, Elizabeth Morgan, Maud Madison, Ida Muller, Amelia Martin, Mrs. D. S. Meredith, Marie Marsden, Madeline Merit, Clarence Moon, Rosabel Morrison, May E. Miller, Elinor Merritt, Miss Molyneux, May Melburne, Pearl Maxmore, Alice Marshall, Annie Meredith, Aurora Merriam, Mabel Meredith, Cath. Maloney, Tillie J. Mitchell, Claire McDowell, Carolyn McLean, Mrs. S. McKee.

Norton, Mme., Mary Norman, Gertrude Norman, Ethel North, Mrs. Simon Nahm.

Odegard, Nora.

Fox, Pauline, Irene Perry, Viola Pomeroy, Lydia Powell, Marie Parks, Rachael Procter, Ethelyn Palmer, Mrs. Chas. Plunkett, Francis Pati.

Rose, Adele, Pigmeath Rea, Margaret Robinson, Marion Rae, Helen Russell, Josephine Roberts, Mrs. J. H. Rice, Alda Rivers, Violet Rand, Emily Russell, Mrs. McKee Rankin, Lillian Rhoy, Patti Rose, Marie Ritz, Isidore Rush, Amy Rinard, Mrs. Frank R. Lewis, Leslie H. Reese, Florence Roberts, Louise Royer, Maria Radcliffe, Helen Reimer, Mrs. Leonard Rowe, Carrie Radcliffe, Mrs. H. B. Reynolds, Bertie Rae, Adele Ritchie.

Staley, Violet, Amy Stewart, Victoria Stewart, Lillian Samuels, Edith St. Claire, Mrs. William Sands, Grace Sherwood, Edith Stuart, Mabel Strickland, Phyllis Maley Smith, Elizabeth, Suzanne Santji, Maud Sheridan, Bessie Stewart, Kate Claxton Stevenson, Amelia Summerville, M. Stanwell, Mrs. Frank B. Smith, Bell Stewart, Florence Stone, Mrs. R. H. Selby, Bertha Selsby, Adeline Stanhope, Maud Claire Shaw, Nellie Sydney.

Templeton, Eva Tollman, Clara Turner, Taylor Sisters, Mamie Trask, Adelaide Thurston, Kittie Thornton, Maud Thomas, Evelyn Temple.

Ulmer, May, Muriel Ulmer, Isabelle Underwood.

Villiers, V., Lilla Vane, Baroness von Waldenberg, Mrs. M. J. Virgin, Ida Vernon.

Westworth, May, Annie Woods, Mrs. Nell Warner, Grace Wilmotte, Margie Wilburn, Blanca West, Grace Wold, Mrs. Blanche A. Weaver, Mrs. Frank Wood, Blanch Weaver, Carrie Ward, Barbara Webster, Maud White, Florence Wolcott, Olive West, Laura Wyobie, Pillie Wilson, Jennie Weber, Nadine Winston, Bertha Wasserman, Elfay White, Cora Wilmont, Onalia Winter, Miss Whalley, Lizzie Wilson, Florence Wilson, Romaine Whiteford, Mrs. John Warner, Janice Wynne, L. Wyatt, Francis Whitehouse, Noble Williams, Louise Willis, Harriett Weems, Emily Wakeman, Rose Washburn, Edith Warren, Anna Wallace, Helen Weber.

Youngs, Mrs. A. E.

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HAMLET.—Eva Taylor played Ophelia with remarkable feeling and reserve. Both Mr. Craig and Miss Taylor are quite as good as some of the stars we have seen in their respective parts; in fact, better.—Boston TRANSCRIPT, April 15, 1902.

As Ophelia Miss Eva Taylor charmed her audience by her pleasing personality and her acting in the mad scene commanded the applause of the audience in a marked degree.—Boston ADVERTISER, April 15, 1902.

The Ophelia of Eva Taylor had much in it to be commended, her graceful presence, intelligent reading and grasp of the possibilities of her scenes showing the result of careful, well directed study.—Boston HERALD, April 15, 1902.

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LILLIAN LAWRENCE
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MADAME SANS GENE.—LILLIAN LAWRENCE MAKES A HIT.—Lillian Lawrence played her admirably as the uneducated and daredevil wife of Marshal Lefebre. No attempt at comparison can be made between Miss Lawrence's portrayal and that of Miss Bates or Miss Kidder, the American original of Sardou's heroine, for Miss Lawrence plays the part in her own way and with much success.—Washington TIMES, March 13, 1902.

Much interest centered last night in the appearance of Lillian Lawrence in the title-role. Sans Gene is distinctly a woman's play, and Miss Lawrence's friends have been anxious to see her in the part. It is safe to say that all their lofty expectations were more than realized. She handled the character in a charming style. There was much originality in her work, too.—Washington STAR, March 13, 1902.

Miss Lawrence is not one to imitate, and accordingly her portrayal was here, and her alone. It was a clever portrayal, and she did it as though her heart was in it. It may be said truthfully that Miss Lawrence, as Catherine, does the best work she has done here this season.—Washington POST, March 13, 1902.

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ETHEL FULLER. Leads. Gotham Theatre, Brooklyn, N. Y.

THE NEW MAGDALEN.—Miss Fuller played the title role in a manner which showed her great histrionic powers to the many varying moods of the role with consummate grace, judgment and force, and her auditors hung on her every word.—*The Brooklyn Citizen, Tuesday, April 8, 1902.*

Miss Fuller's sympathetic qualities particularly fitted her to the rule of The New Magdalen.—*Brooklyn Times, Tuesday April 8, 1902.*

Miss Fuller as Mercy Merrick, gave a fine rendition of that exacting role.—*Standard Union, Tuesday, April 8, 1902.*

Ethel Fuller played the part of Mercy Merrick in a highly effective way.—*Brooklyn Eagle, Tuesday, April 8, 1902.*

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Miss Lovering, in assuming the part of the awkward country boy, Martin Tripp, surprised everyone who remembered Eugene Canfield's very funny impersonation of the role. She has made one of the biggest hits of her career in this city, and yesterday was recalled many times in Canfield's old song, "When Pop Was a Little Boy Like Me."—Kansas City STAR.

The honors of the piece belong easily to Daisy Lovering, who, as Martin Tripp, gave a remarkable performance. It is entirely within conservative expression to say that Kansas City has never seen a better portrayal of this character. Miss Lovering has caught with exquisite art the varied elements which enter into the make-up of a likeable and delightful country humpkin of vacuous age and uncouth social status. Her make-up is exceptionally good, and she holds the character well in hand.—Kansas City JOURNAL.

The big individual hit was made yesterday by Miss Daisy Lovering in the boy part of Martin Tripp, whose voice is changing.—WORLD, Kansas City.

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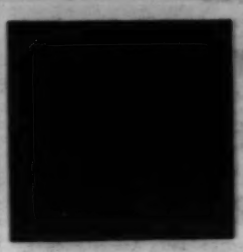

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